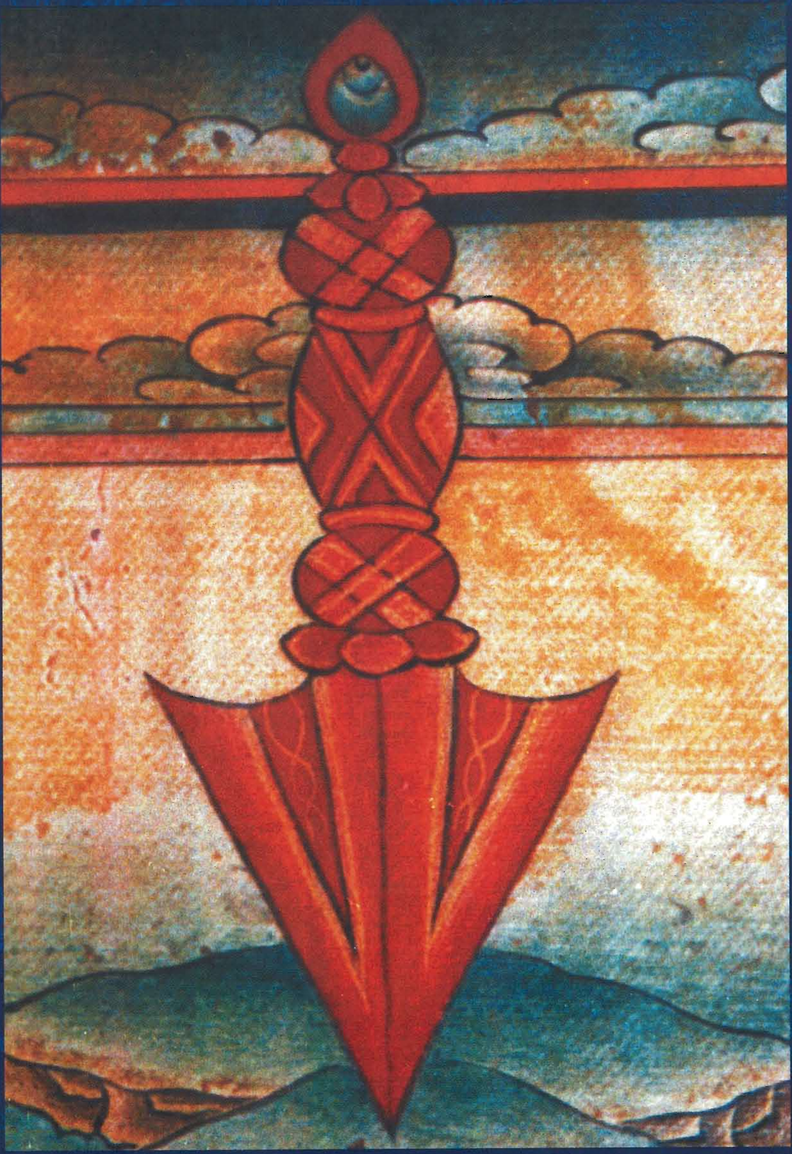


Martin J. Boord

A Bolt Of Lightning From The Blue

The vast commentary on *Vajrakīla*
that clearly defines the essential points

edition khordong

A Bolt Of Lightning From The Blue

The vast commentary on Vajrakīla that clearly defines the essential points

annotated translations
by Martin J. Boord

including
Phur 'grel 'bum nag
as transmitted to
Ye-shes mtsho-rgyal

edition khordong berlin 2002

The line drawings included in this book are taken with friendly permission of Robert Beer from his book "The Encyclopedia of Tibetan Symbols and Motifs" published by Serindia Publications, London.

This book has been realised with the help of many sponsors around the world. Grateful acknowledgement is due to their financial support of this project.

Die Deutsche Bibliothek –
CIP-Cataloguing-in-Publication-Data

A catalogue record for this publication is
available from Die Deutsche Bibliothek.

ISBN 3-936372-00-4

No part of this book may be reproduced in any form without prior written permission of the publisher.

© 2002 Martin Boord
Published by **edition khordong**
All rights reserved.

First Edition 1000, 2002

edition khordong is the publication house of the non-profit Khordong e.V. in Germany.
Please visit our website: www.khordong.net
Contact: edition@khordong.net

Typesetting and design by Andreas Ruft, Berlin
Cover design by Lisi Poller-Frischengruber, Vienna

Printed at Weihert Druck GmbH, Darmstadt, Germany
Bound by Buchbinderei Schaumann, Germany

Contents

Translator's preface

Dramatis personae xiii
Indian origins xvii
Arrangement of the Hundred Thousand Words xxii
Subsequent spread of the doctrines xxvii
Doctrinal themes in the *'Bum nag* xxix
India and Tibet xxxvii
Sources & Acknowledgements xxxxi

EPISODE I

Sanskrit sources for the study of *kīlanavidhi*

Kauṭilya, *Arthaśāstra* 3
Sudhanakumārāvadāna 3
Kuladatta, *Kriyāsaṁgrahapañjikā* 5
Mañjuśrīmūlakalpa 18
Ḍāmara-tantra 19
Siddhaikavīra-mahātantra 20
Caṇḍamahāroṣaṇa-tantra 21
Mahāsukhavajrapāda, *Padminī* 24
Herukābhidāna-tantra 25
Saṁvarodaya-tantra 25
Sarvatathāgatatattvasaṁgraha 26
Guhyasamāja-tantra 26
Candrakirti, *Pradīpoddyotana* 28
Nāgārjuna, *Pañcakrama* 46
Muniśrībhadra, *Yogimanoharā* 49
Vajrapāṇi (commenting on *Herukābhidāna-tantra*) 54
Śubhākaragupta, *Abhisamayamañjarī* 55
Kumārakalahaṁsa, *Saṁvararahasyasādhana* 57
Paramarahasya-tantra 58
Ānandagarbha, *Sarvavajrodaya* 59
Laghukālacakra-tantra 61
Śrī Puṇḍarīka, *Vimalaprabhā* 62
Dharmākaraśānti, *Kālacakrabhagavatsādhanavidhi* 63
(*Laghukālacakra-tantra*) 67
(Śrī Puṇḍarīka, *Vimalaprabhā*) 67
Padmaśrīmitra, *Maṇḍalopāyikā* 70
Durjayacandra, *Mitapadā* 70
Abhayākaragupta, *Vajrāvalī* 71

EPISODE II

rDo rje phur pa rtsa ba'i rgyud kyi dum bu, **Fragment of the Root Tantra** **79**

EPISODE III

dPal rdo rje phur pa spu gri nag po'i rgyud, **The Black Razor Tantra** **93**

EPISODE IV

Translated text of the *Phur 'grel 'bum nag*

INTRODUCTION

General overview of the Vajrakīla doctrines

(1) The way of summarizing *tantra* into two 110
    (a) root *tantra* 110
    (b) explanatory *tantra* 110
(2) The three methods of tantric exegesis 110
    (a) explanation of the Kīla doctrines in accordance with *mahāyoga tantra* 110
    (b) explanation of the Kīla doctrines in accordance with *anuyoga āgama* 110
    (c) explanation of the Kīla doctrines in accordance with *atiyoga upadeśa* 111
(3) The six hidden precepts (six bindings) of *tantra* 111
(4) The ten steps of tantric engagement 111
(5) The twelvefold list of the essential points of *tantra* 111
(6) The twenty-one *tantra* possessing the key to the life force 112
(7) The fifty-one fundamental Kīla deities 112
(8) The two thousand six hundred and one auxillary gods 112

Special presentation of the practice lineage

(1) The *nidāna* that introduces the *guru* 113
    (a) his lineage of birth 113
        (i) womb birth and miraculous emanation 113
        (ii) worldly and supramundane families 113
        (iii) four kinds of greatness 113
        (iv) four degrees of *vidyādhara* 113
        (v) eight secret code names 113

- (b) his deeds and activities 118
  - (i) attainment of worldy power and *siddhi* 119
  - (ii) subjugation of dangerous beings of the eight classes 120
  - (iii) consecration of bSam-yas *vihāra* 123
- (c) the transmission of his tradition 124
  - (i) *siddha* lineage 124
  - (ii) lineage of ordinary folk 128

(2) The *nidāna* that introduces the teacher 129
- (a) the special object to be tamed 129
- (b) the special being who tamed him 131
- (c) the special method of taming 132

(3) The *nidāna* that introduces the *tantra* 135
- (a) the time when the *vajra* vehicle of secret *mantra* arose 135
  - (i) the circumstances in which the *tantra* were taught 135
  - (ii) the period during which they appeared in the human realm 135
- (b) classification of the Dharma within nine *yāna* 138
  - (i) the explanation that accords with the *trikāya* 138
  - (ii) explaining the series of nine *yāna* 138
- (c) classification of the *tantra* of Vajrakīla 141
  - (i) from the standpoint of relative truth 141
  - (ii) from the standpoint of absolute truth 141

DETAILED ANALYSIS OF THE VAJRAKĪLA DOCTRINES

The six bindings (*chings*) or hidden precepts (*khog don*) of *tantra*

PART ONE the higher rites:
Attainment of unsurpassed awakening

(1) To hold to the foundation of actions, attaining success by means of the five excellences 143
- (a) the excellent person 143
- (b) the excellent place 144
- (c) the excellent retinue 146
- (d) the excellent time 146
- (e) the excellent engagement 148
  - (i) provisions of food for sustenance 148
  - (ii) provisions of antidotes to avert misfortune 148
  - (iii) provisions for the divine attainments 149
  - (iv) provisions for the fulfilment of vows 151
  - (v) provisions for the destruction of enemies and obstructors 151

(2) Establishing the essential layout of the triple *maṇḍala*, together with the preparatory methods of its prior approach 154
- (a) seven stages of the approach (*sngon 'gro*, preliminary practices) 154
  - (i) establishing the boundaries (*sīmābandha*) 154
  - (ii) opening the symbolic door 156
  - (iii) paying homage to the symbols 156
  - (iv) adopting the sect-marks (*rtags gdab pa*) 156
  - (v) confession of sins 157
  - (vi) the descent of blessings 158
  - (vii) sanctifying the three articles 158
- (b) three stages of generating the reality of the triple *maṇḍala* 163
  - (i) generating the triple *samādhi* of the basis 163
    - the *samādhi* of thusness 164
    - the all-illuminating *samādhi* 167
    - the *samādhi* of cause 169
  - (ii) generating the *maṇḍala* palace of residence 171
  - (iii) generating the deities who reside there 177
    - the fundamental *dharmakāya maṇḍala* of the primordial state 177
    - the *saṁbhogakāya maṇḍala* of wrathful kings 185
    - the *nirmāṇakāya maṇḍala* of material *kīla* 194

(3) With regard to the empowerment of long life by the triple world, one empowers the life force of the wisdom gods by means of the life force 203

(4) Invoking the wisdom deities of the *maṇḍala*, one takes the essence of *siddhi* through offerings and ritual service 205
- (a) invitation of the wisdom deities 205
  - (i) prayers of supplication 205
  - (ii) the actual invitation 205
- (b) presenting them with eight kinds of offerings 206
  - (i) offerings made with the hands to the *maṇḍala* in the sky 206
  - (ii) the absorption [of the wisdom beings] and offerings of embrace made by four goddesses 206
  - (iii) offering the *bali* cake (*gtor ma*) 209
  - (iv) offering the nectar medicine (*bdud rtsi sman*) 211
  - (v) offering the blood of the three terminations (*tshar gsum*) 212
  - (vi) offering union and slaughter (*sbyor sgrol*) 214
  - (vii) praying for what we want 216
  - (viii) offerings to the assembly and hymns of praise 218
- (c) performing the ritual service (*sevā*) 220
- (d) taking *siddhi* at the time of the offerings 221

PART TWO the lower rites: Annihilation of enemies and obstructors

(5) Endowed with the transmitted precepts (*āgama*) of cleansing ablution, the transmitted precepts of longevity and the six techniques of hidden *mantra*, one performs the rite of implantation 223
  (a) the six techniques of hidden *mantra* 223
  (b) the transmitted precepts of cleansing ablution and of longevity 228
  (c) the genuine rite of implantation 231

(6) The final three activities of pressing down, burning and hurling 234
  (a) pressing down 234
  (b) burning 240
    pacification *homa* 240
    enriching *homa* 240
    overpowering *homa* 240
    fierce *homa* 240
  (c) hurling 244

PART THREE
Further analysis

The ten steps of tantric engagement

(1) The general points are covered by three kinds of *nidāna* or introduction 251
(2) The meaning is made clear by the threefold definition (*lakṣaṇatā*) 251
  (a) defining the *maṇḍala* 251
  (b) defining the *mantra* 254
  (c) defining the materials required in the rite 257
(3) *Kīla* of four materials that penetrate the four extremes 259
  (a) the *kīla* of wisdom awareness 259
  (b) the *kīla* of emanated compassion 260
  (c) the *kīla* of secret *bodhicitta* 261
  (d) the material *kīla* with signs 263
(4) Straightening out the rules of the activities by three great traditions of practice 266
(5) The wisdom deities are caused to enter the vital point by means of the all-encompassing *mantra* 267
(6) The *ḍākinī* are really incited by means of malign spells of 18 assembled syllables in three groups of six 268
(7) The vital essence of the three visualizations is expressed in accordance with the three meanings of 'life force' 269
(8) Black deeds are performed by means of 18 great traditions of liberation 270
(9) Ritual activity is supplemented by eight masteries 271
(10) All rites are discharged by the three extreme subjugations 272

The twelvefold list of the essential points of *tantra*

(1) If one does not know the six far-reaching lines of liturgical verse, the higher activities cannot be distinguished from the lower 273
(2) If one does not know the six techniques of hidden *mantra*, the fierce *mantra* nail cannot wound the enemy 273
(3) If one does not know the six hidden connections, the concealed secrets cannot be understood 274
(4) If one does not know the scissors which are the life force of the oral instructions, the life force of the enemies and obstructors will not be severed 275
(5) If one does not know the rite of the great billowing wings, the soul of the enemies and obstructors will not be drawn forth 276
(6) If one does not know the ritual of the secret *kīla* which is a lion's roar of argumentation, the *yogin* has no method of liberation from internal dispute 277
(7) If one does not know the method of determining the central point, engaging in activities will only rebound 279
(8) If one does not know the method of turning the wheel, one's activities will not be accomplished 279
(9) If one does not know the method of equipping the effigy, the focal point of the visualizations will be worthless 280
(10) If one does not know the true nature of the fundamental ground, the implantation will be meaningless 280
(11) If one does not know the deeper intention of the precepts of longevity and the ablution water, there will be mere malign *mantra* 280
(12) If one does not know the rites of elevating to a higher plane, one will be merely a butcher 281

The four *kīla*

(1) The sky-like practitioner nails the *kīla* of wisdom awareness into the ground of the *dharmadhātu* 282
(2) The mountain-like practitioner nails the *kīla* of the rope of embracing compassion into the ground of all sentient beings in the triple world 284
(3) The practitioner who is like a *kalantaka* bird nails the *kīla* of secret *bodhicitta* into the mother's sky 286
(4) The practitioner who is like the trunk of a sandalwood tree nails the material *kīla* into the enemies and obstructors 289

Three groups of malign *mantra*

- The outer system of the DHADDHI *mantra* 294
- The inner system of the assembly (*'dus pa*) 295
- The secret system of combination (*bsdu yig*) 297
- Implantation of the *kīla* in accordance with the traditions of slaughter 299

Tantra, āgama and *upadeśa*
Root texts, transmitted precepts and oral instructions

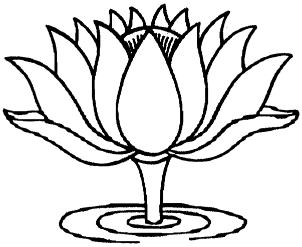
- The arousal of *bodhicitta* 301
- An explanation of the empowerments
  - (a) the instructions 303
  - (b) the practice
    - the vase empowerment 305
    - the secret empowerment 307
    - the wisdom knowledge empowerment 308
    - the fourth empowerment 309
- The method of deity generation and its seals (outer *utpattikrama*) 310
  - *samādhi* of creative meditation
    - the *yoga* of the generation stage, which is skilful method 311
    - the *yoga* of the completion stage, which is wisdom 311
    - the *yoga* of both together, which is non-dual 312
- Accepting the accomplishments (*siddhi*)
  - generating accomplishments by means of *sādhana* 313
  - absorbing the accomplishments 315
  - developing the accomplishments
    - (inner *utpattikrama*) 318
    - (secret *utpattikrama*) 320
- The view of infallible perception 321
- The code of conduct that reaches the ultimate goal 322
- Sacred oaths that are not to be transgressed 324
- The rite of implantation 326
- The seven-day observance for the dead 328
- The rite of cremation ('inner *homa* rite') 332
- Preparation of votary or reliquary *sāccha* 336
- Installation of the deity 336
- Regulations of the ritual service
  - ordinary recitation 339
  - special recitation 342
  - three deeds of refreshing sustenance 343

EPISODE V

Verses of aspiration for success in the practice of Vajrakīla 347

APPENDIX

Bibliography 353
Index 359



PREFACE

Dramatis personae

The main text presented in this volume is the *Phur 'grel 'bum nag, The Black One Hundred Thousand [words] Commentary on the Kīla.* The title *'Black One Hundred Thousand'* indicates a complete cycle of teachings (*'bum*), vast in its scope, that is clearly defined and precise (*nag po*) in its methodological application. This 'unambiguous and clear set of teachings from which nothing has been omitted' has at its heart the deliberations of three *ācārya*, Padmasambhava, Vimalamitra, and the Nepali Śīlamañju, who extensively revised and commented upon all that they had heard of *kīla* lore whilst cloistered away together in a religious retreat at Yang-le-shod (present-day Pharping, Nepal).

This work is of seminal importance for it clearly witnesses the very origin of the cult of Vajrakīla. It was precisely during this retreat that the many strands of *kīla* lore were finally woven together into a coherent masterpiece of tantric Buddhism and thus it helps to illuminate the process by which tantric methods were being related to soteriology at this time. Beautifully codified in terms of both theory and practice, this divine scheme of meditation and magic was subsequently transmitted to Tibet and became established there as one of the major modes of religious engagement. So much so, in fact, that many previous writers on Tibet have actually assumed the *kīla* cult to be of Tibetan origin.

According to traditional accounts, the doctrines of Vajrakīla were first taught among the gods and *nāga* before being transmitted to the human realm. They were subsequently propagated in India by Indrabhūti, Dhanasaṁskṛta, Śrīsiṁha, Prabhahasti and an unnamed *kāpālika* brahmin. Kīla chronicles, such as the *Concise History*[1] written by gTsang mkhan-chen and the *gNam lcags spu gri lo rgyus chos 'byung* by bDud-'joms rinpoche, say that these Vajrakīla doctrines were taught by Indrabhūti to Dhanasaṁskṛta who then passed them on to Padmasambhava, Vimalamitra and Śīlamañju. These three companions additionally received teachings from Prabhahasti. Furthermore, the doctrines of Vajrakīla are said to have been taught in Khotan by Vairocana, who studied in India under Śrīsiṁha.

---

[1] The *Phur pa'i chos 'byung bsdus pa* is to be found in gTsang mkhan-chen, *rDo rje phur pa'i chos 'byung* pp.161-196. Published by Taklung Tsetrul, Darjeeling, 1979.

Unfortunately, no pertinent Indic text survives from this period and we know only very little of the masters who were responsible for the transmission of the *kīla* doctrines during that far-off epoch. The essentially hagiographical accounts that are available tell us that the teacher Prabhahasti was born in Zahor, in western India. He studied *vinaya* with the master Puṇyakīrti and went for ordination into the *bhikṣu saṅgha* with Śāntiprabha who gave him the name Śākyaprabha. Becoming learned in the entire *tripiṭaka,* he studied the path of esoteric *tantra* with the masters Vajrahāsya (who studied under dGa'-rab rdo-rje) and so on, and accomplished the final stage of great bliss. His name as a follower of *guhyamantra* was Prabhahasti. With regard to the *mahāyogatantra,* at the time of the *ḍākinī*'s revelation of the eight transmitted precepts (*bka' brgyad*) from the great *stūpa* in Śītavana,[2] Prabhahasti received the section on Vajrakīla which he sent to Padmasambhava in Yang-le-shod as a means of subduing the obstacles to his practice. It was from Prabhahasti also that Padmasambhava received ordination. The *Phur 'grel 'bum nag* says that, on that occasion, Padmasambhava was given the name Śākya bshes-gnyen. Other texts say that the name was Śākyasiṁha. Padmasambhava is said to have received teachings on Vajrakīla from Prabhahasti on eighteen separate occasions. It is also recorded that Buddhaguhya was one of Prabhahasti's students.

Concerning Padmasambhava himself, the *'Bum nag* has a whole chapter devoted to his biography and it would therefore be superfluous to say anything more here.

Vimalamitra was born in Hastivana (Hastisthala), also in western India.[3] It is said that he studied the entire *tripiṭaka* of *sūtra* and *tantra,* becoming a most erudite scholar. Then Vajrasattva appeared before him and said, "For 500 lifetimes you have been a great *paṇḍita* and you have studied the true Dharma, but still you have not attained its fruit. Therefore you must go to the temple of the Bodhi Tree in China." When he reached that place he encountered Śrīsiṁha, the master of *atiyoga* (*rdzogs chen,* great perfection), from whom he received aural instructions for twenty years. Later he received the *atiyoga* texts from Jñānasūtra. Vimalamitra was also particularly learned in the *Māyājāla* cycle which he learned from Buddhaguhya and, at the time of the *ḍākinī*'s revelation of the eight transmitted precepts from the great *stūpa* in Śītavana, Vimalamitra received the section on Vajrāmṛta. For twenty years he resided in Kāmarūpa as the priest and *guru* of king Haribhadra. He also remained for seven years in the great charnel ground of Prabhāskara, where he taught hordes of untamed creatures and left a concealed legacy of Treasure Dharma (*gter chos*). At the invitation of Nyang Ting-nge-'dzin bzang-po, one of the ministers of Khri Srong-lde'u-btsan, he subsequently went to Tibet and at that time Vimalamitra was said to have been 200 years old. Teaching the highest doctrines of *atiyoga*, assisting with the work of translation, and concealing Treasure texts for future revelation, Vimalamitra remained in Tibet for thirteen years. We are most interested here to note his involvement in the translation of the *Kīlanirvāṇa-tantra*, a work often quoted in the *'Bum nag*, as well as the *Phur pa 'phrin las phun sum tshogs pa* in 15 chapters and the *Phur pa bcu gnyis 'byung ba'i rgyud chung bsdan pa*, all of which are to be found in the various 'Collections of Ancient Tantras' (*rNying ma'i rgyud 'bum*). It is believed that the rainbow body (*'ja' lus*) of Vimalamitra now resides upon mount Wu-tai-shan, the five-peaked abode of Mañjuśrī in China, from whence he sends emanations to Tibet once every hundred years in order to propagate the *Vima snying-thig*, the innermost essence of his instructions on *atiyoga*.[4]

---

[2] For details, see my *Cult of the Deity Vajrakīla,* Chapter IV.

[3] Kashmir, according to Yeshe Tsogyal, *The Lotus-Born,* Shambhala, 1993, p.113.

Very little seems to have been recorded concerning the life of Śīlamañju. Our text refers to him throughout simply as *bal po*, 'the Newar,' 'the Nepalese.' bDud-'joms rinpoche, in his *History of the Nyingma School*, follows Bu-ston in saying that Śīlamañju was one of four foreign scholars invited to Tibet by Khri Srong-btsan sgam-po, in the early half of the seventh century, for whom he worked as a translator of sacred texts. This cannot be the same Śīlamañju who, with a flourish of his *kīla* one hundred years later, caused the white rock face of mount Gong-po to crumble. Only slightly more plausible is the report in the *Padma bka' thang* that Śīlamañju was invited to Tibet by Khri Srong-lde'u-btsan.[5] Among his other deeds at that time, he is supposed to have worked with Vasudhara (another Newar) and the native scholar Sangs-rgyas ye-shes in the translation of a *tantra* of Yamāntaka. There is, however, no such translation to be found either in the *rNying ma'i rgyud 'bum* or in the revised *bKa' 'gyur*. Our present text, the *Phur 'grel 'bum nag*, makes no mention of Śīlamañju in Tibet although it does associate him very closely with Padmasambhava in both India and Nepal. Indeed, according to this source, the three scholars responsible for its compilation were ordained together by the master Buddhaguhya in the great charnel ground Śītavana, in the holy land of Magadha (southern Bihar). Also in India they practised *sādhana* together at rGya-mtsho'i-gling (*Sāgaradvīpa or Jalendradvīpa, location unknown) and thereafter travelled together to the master Prabhahasti, from whom they received teachings on the deity Vajrakīla. At the end of his life, Śīlamañju attained the rainbow body of great transference (*mahāvyutkrāntikāya*), leaving no corporeal remains behind.[6]

---

[4] For a more detailed biography of Vimalamitra see: Tulku Thondup, *Masters of Meditation and Miracles*, Shambhala, 1996, pp.68-73.

For details of his activities in Tibet see the *Padma bka' thang* LXXX, LXXXI *& passim*: Douglas & Bays, *The Life and Liberation of Padmasambhava*, pp.480 ff.

[5] Douglas & Bays, *The Life and Liberation of Padmasambhava*, p.488.

[6] NSTB p.38.

Another of the historical personages mentioned in the preamble of our text is the master Buddhaguhya. Born in central India and ordained at Nālandā, Buddhaguhya is reputed to have studied the esoteric *tantra* under such luminary scholars as Buddhajñānapāda and Prabhahasti. Attaining *siddhi*, he moved to Oḍḍiyāna where he mastered the *Māyājāla* cycle under Līlāvajra. Buddhaguhya transmitted the precepts of the *Māyājāla* cycle to both Vimalamitra and Padmasambhava and, according to the *Phur 'grel 'bum nag*, it was Buddhaguhya who recommended that Padmasambhava be invited to Tibet to assist in the foundation of bSam-yas monastery. It is said that, on many occasions he met deities in the flesh. On a visit to Potala mountain he saw Avalokiteśvara and Tārā, who exhorted him to go to Tibet. During his lifetime in Tibet, Buddhaguhya supervised the translation of many important and authoritative treatises and transmitted the precepts of the *Māyājāla* cycle to a number of disciples in the region of mount Kailash. Even after his death, it is believed that he continues to emanate teaching forms in order to instruct disciples of later ages.

According to the *Phur pa che mchog gi lo rgyus*, the *sādhana* at rGya-mtsho'i-gling mentioned above was an *amṛta* practice under the direction of the master Dhanasaṁskṛta, and it was the obstacles encountered by the three *ācārya* at that time that prompted them to search out and study the Kīla doctrines.[7] Because the three of them each had a different perception of what had been taught, they then cloistered themselves together in a private seminar in Yang-le-shod where they worked on consolidating their divergent opinions. It therefore seems clear that, before the time of the three *ācārya*, a substantial body of Kīla knowledge must already have been in fairly widespread circulation, and this is indeed supported by the Sanskrit literature presented in our opening chapter. The religious chronicles, however, make it clear that this accumulated wealth of knowledge incorporated inconsistencies and was therefore in need of revision. It was in response to this need, then, that the three *vajra* masters held their seminar in Nepal, somewhere around the middle of the eighth century AD, during which they discussed all the teachings that they had collected in India prior to this date. The present text called *The Black One Hundred Thousand Word Commentary on the Kīla*, greatly revered in Tibet as an unrivalled masterwork, is the report of that seminar consolidating this body of knowledge, as it has come down to us today.

Having reached a consensus, it is said, the three *ācārya* retired together to the Asura Cave, also in the Kathmandu valley, for a lengthy yogic retreat focussing on Kīla.

---

[7] See my *Cult of the Deity Vajrakīla*, pp.111-114.

Indian origins

All over the world, wherever people practise the art of cursing one another, we find sharp pins (*kīla/kīlaka*) of one sort or another employed as magical weapons with which to spike the traces or effigy of an enemy whose presence is called to mind. There are many references to such acts of witchcraft to be found in the grimoires of medieval India, and an old rite of this sort is recommended by the non-Buddhist Kauṭilya, a minister in the court of Candragupta, in his Machiavellian treatise *Arthaśāstra*. The notion of being the victim of pinning down is brought forward in the eighth century drama *Mālatīmādhava* in which a certain love-lorn woman lamenting her fate complains "Even breathing for me has become a *vajrakīla*." Commenting on the word *vajrakīla*, Harihara in his *ṭīkā* explains that anything which does not go away even when one wishes it to go away is a *vajrakīla*.[8] Thus it appears common knowledge that whatever is pegged down by the *vajra* spike is immovably fixed.

Such ideas and their concomitant magical practices for the subjugation or destruction of enemies were subsequently incorporated into the tantric texts compiled throughout the following centuries and many similar references are to be found in later sources, both Buddhist and Śaivite.

A more refined type of *kīla* ritual is also encountered in our literature, in which the sorcerer strives to gain control over an area of ground, either by subjugating the centre or the periphery. To illustrate this theme I cite an early *avadāna* story in which four spikes joined together with string are used to enclose an area (in this case, a pond) in order to capture its inhabitant (a young *nāga*). This notion of an area of land being held firmly under control by the placement of spikes seems to have become axiomatic for Indian scholars in the eighth-ninth centuries because in an entirely non-tantric commentary on the *Aṣṭasāhasrikāprajñāpāramitā* the author Haribhadra describes the site of the Buddha's enlightenment (*bodhimaṇḍa*) as "a portion of land within which a set of four *vajrakīla* are established in the intermediate directions."[9]

This leads us on to a typical architectural rite from the Kathmandu Valley (below, p.5 *ff*), in which a plot of land designated to become the site of a monastery is purified and blessed (i.e. taken under control). Employing a ground plan of six by six regular square chambers (the *ugrapīṭha* plan), the master stands in the centre pacifying the innermost four chambers and places a wrathful protective deity in each of the remaining 32. He then presents each wrathful deity with a *kīla* in his own likeness and commands them to hammer down any demons that may prove obstructive to the cause of the future monastery. Four of these deities fix their *kīla* in the inner corners of the ground, but the remaining 28 deities take their *kīla* to the edge of the site and hammer them down around the periphery. Having thus rendered the ground pure and free of any impediment, the standing spikes are later connected together by lengths of string which are to be used by the workmen as guide lines for the construction of the monastery walls and so on.

---

[8] Text of the *Mālatīmādhava* by Bhavabhūti, together with *ṭīkā* by Harihara, published in Pondichery by Institut Français, *Publications du Departement d'Indologie 77*, 1999.

[9] *vidiksthitavajrakīlacatuṣṭayāntargato bhūmibhāgaḥ* // Haribhadra, *Abhisamayālaṅkārāloka*, edited by Unrai Wogihara, Tokyo, 1932, p.206.

These two models of praxis, bringing harm to an enemy or taking control of a plot of land, are really both dedicated to a single end — the subjugation of evil, either visible (i.e. in human form) or invisible (hostile gods and demons). Thus they are both subsumed by Padmasambhava in his teachings under the rubric 'material *kīla* for the destruction of obstacles.' This, he says, is the lowest level of *kīla* practice, far surpassed by the three higher *kīla* of wisdom, compassion and non-dual *bodhicitta*. This analysis of *kīlanavidhi* into four types taught in the *'Bum nag* is nowhere found explicitly stated in the Sanskrit texts but all four are implied in the *Guhyasamāja-tantra* (GST), the most comprehensive of all our Indic sources.

The *kīla* of wisdom awareness is alluded to in the GST in a passage which states that the rite of nailing down is 'born of the true condition' (*tattvasambhava*) (GST XIV,76) This theme is taken up more pointedly by later commentators on the GST, especially by Nāgārjuna in his explication of the preliminary apotropaic rites in which he emphasizes the lack of inherent existence in all such meditation.

Compassionate aspects of the practice of slaughter (*māraṇa*) are also regularly emphasized in the Sanskrit sources. Being transfixed with a *kīla* and hammered down, the host of obstacle-creating demons are established in the great bliss of the natural condition in which there is but a single taste, they say.

Certain erotic practices are also encountered here, following an old Indian paradigm of sexual *yoga* in which the *yogin* in union with his consort allows a solitary drop of *bodhicitta* (semen) to move to the 'jewel' (tip) of his *vajra* (penis) where it merges with a drop of female sexual fluid. His task is then to withdraw this fertilized seed back into his own body and cause it to enter the central channel (*avadhūti*), via which it ascends until it reaches the crown of his head. As a result of this 'reabsorption of the aroused Akṣobhya' the *yogin* achieves great bliss and liberation from all the fetters of *saṁsāra*. In the rites of Vajrakīla as taught in the GST, the *yogin* employs his *kīla* (penis, referred to by Padmasambhava as the *kīla* of *bodhicitta*) to reach the places of his victim's body, speech and mind while that enemy lies imprisoned within the triangular pit (*yoni, dharmodaya*) of the *yoginī* consort. "As soon as he is struck" says the text, the *yogin* must withdraw his seed and cause it to ascend the central channel. On these occasions, however, the purpose of the *yogin* is not his own blissful liberation but the 'liberation' (i.e. slaughter) of his enemy, and this is achieved by his capture of the victim's body, speech and mind which has become merged with the *yogin*'s shining drop of *bodhicitta*.

Both the deity Vajrakīla and a great deal of *kīla* lore are encountered in the GST. Indeed, this text and such other Indic sources as are known today present us with a considerable amount of scattered information. The *hṛdaya* of the *kīla*, which becomes the personal *mantra* of the deity, is encountered for the first time in the *Sarvatathāgatatattvasaṁgraha* (STTS), together with the myth of the subjugation of Rudra which comes to the fore in the subsequent Tibetan tradition. A retinue of ten wrathful kings (*daśakrodharāja*) and much esoteric understanding of *kīlanavidhi* is taken over from the Indian Guhyasamāja tradition and all of this is incorporated into the meditative system organized by our three *ācārya* which subsequently became widely known throughout Tibet. Their system, however, evidently failed to become popular in the land of its origin, for the heart *mantra* of the deity is acknowledged as such by only one later exegete, Kuladatta of Kathmandu. The later Abhayākaragupta is quite dismissive of this powerful *mantra* which, by his time, had been accorded the highest status in Tibet. It may also be of interest to note here the transmutations undergone by this *mantra* throughout the course of its history. All Indian traditions address the deity with the vocative VAJRAKĪLA but this is transmitted to Tibet as VAJRAKĪLI. The original *hṛdaya* as found in the STTS includes the imperative BANDHAYA (*you must suppress*) which is shortened to BANDHA in the Kuladatta text and to the seed-syllable BAṀ in most of the Tibetan sources. The VKMK uses BAṀ in the *hṛdaya* of Vajrakīla and BANDHA in the *mantra* of the retinue. Abhayākaragupta omits this part of the *mantra* completely.

Nor does any Indian Kīla source make mention of Rudra's defeat, or place Vajrakīla as the lord of his own *maṇḍala*. There is, in fact, not a single text (either root *tantra* or commentary) devoted to this deity currently available in Sanskrit. Tibetan texts, on the other hand, both root *tantra* and commentaries, are very numerous indeed. The Indian sources speak much more of hammering down the *kīla*, which in later texts is often described as being in the likeness of the deity who hammers it down. The three *ācārya*, however, transmitted to Tibet an early image reminiscent of the churning of the ocean, for they describe the deity as semi-demonic and 'rolling a *kīla* the size of mount Meru between the palms of his hands.' The action of nailing down in this system is more plunging (descending like a bolt of lightning) and twisting (rolling) than the slow hammering of the Sanskrit sources. The *mantra* of Vajranakha (OṀ GHA GHA GHĀTAYA etc.) that finds a prominent place in the Indian system is generally relegated in the Tibetan to only a minor role that slips beneath the lofty gaze of the *Bum 'nag*.[10] This level of nailing down is primarily related to the earth rituals (*bhūmividhi*) of *kriyātantra*, performed as part of the general process of purifying and taking control of a plot of ground in the context of architecture. A wandering Tibetan *yogin*, also, may well invoke such rites as he hammers down the pegs of his dwelling tent at night, for in this type of process the *kīla* are generally arrayed around the outer periphery of the sacred space and they do not often encroach upon the centre. In India, their function on the liminal borders of the *maṇḍala* is to destroy the demon lords who may hinder the smooth operation of the *maṇḍala*, and to frighten away their minions. In the Tibetan tradition centering upon Vajrakīla, on the other hand, all controlling members of the opposition are enslaved and bound under oath to serve the cause of Buddhist Dharma as 'converts' to the more powerful religion. It is only minor (i.e. personal) enemies that are slaughtered outright and transferred to places of better rebirth.

---

[10] An early Tibetan manuscript discovered in Dunhuang, however, utilizes this Vajranakha *mantra* as the activity *mantra* for the rite of slaying. This same MS also uses the *hṛdaya* of Body, Speech and Mind from the GST (see below: pp.39-42) as *mantra* for the consecration of the *kīla*. See: Mayer & Cantwell, "A Dunhuang Manuscript on Vajrakīlaya."

The extant Sanskrit sources, furthermore, present us with a fluctuating pattern of *kīla* deities, for each text assigns the task of nailing down obstructing demons (*vighnakīlana*) to suitable members of its own retinue. The earliest mention of the complete 51-deity Vajrakīla *maṇḍala* as encountered in Tibet is found in a short *tantra*, said to be merely a fragment of the root text, that Padmasambhava himself carried there across the mountains from India. Unfortunately the original is no longer available and we must make do here with its 13th century translation into Tibetan by the Sa-skya *paṇḍita*. This vital document, then, is presented herein as our second chapter.

In its initial summary overview, the *'Bum nag* says that the 51 deities of the basic *maṇḍala* are follows:

(01-20) The ten *krodha* kings together with their ten wrathful wives.
(21-40) Their twenty animal-headed emanations (*piśācī*).
(41-45) The five Supreme Sons.
(46-49) The four goddesses who guard the *maṇḍala* gateways.
(50-51) The central divine *yuganaddha* couple.

Prior knowledge of this *maṇḍala* is presumed throughout the text and, thus, having shown in the first instance just how the deities are ennumerated, they are mentioned by name only when some detail or other of their individual characters is being highlighted. Familiarity with this *maṇḍala* is required for anyone who wishes to comprehend some of the more arcane details encountered in the body of the text which is, after all, a commentary for *yogins* already initiated into the mysteries of the *maṇḍala*. As far as initiates are concerned, such details would be superfluous here because, for them, the source of information on this topic is the devotional liturgy in which the process of generation stage *yoga* is described in full.[11]

The colour scheme of the *maṇḍala* is variously described in the different Tibetan lineages of Kīla practice. As for the *Phur 'grel 'bum nag*, this states (translation p.189) that, at the time of the ritual service, all the deities in the east are white, the south yellow, west red, and north green. Deities in the intermediate directions combine the colours of the two adjacent cardinal directions. The zenith is the colour of the sky and the nadir is the colour of darkness. Possessed of three faces and six arms, the right and left faces of the wrathful kings are like those of the intermediate directions. Each is actively embraced by a consort who has one face and two arms. She may be blue in colour or the same colour as her lord, and it is explained that the animal-headed emanations to the right and left of these couples are the same colour as the faces to the right and left of the *krodha* kings.

---

[11] For a listing of the *maṇḍala* deities see my *Cult of the Deity Vajrakīla*, pp.88-89. NB. The 'red bear' (Tib. *dred*) listed as the devourer in the northeast in that study is replaced in the present work by hyena.

Note that the 20 animal-headed emanations that accompany these ten wrathful kings and their wives are in male/female pairs in the *'Bum nag*, the males generated on the right from white *bindu*, and the females on the left from red *bindu*. In both the VKMK and the entire corpus of Northern Treasures literature, however, these emanations are all female.[12]

Of fundamental importance in the layout of the *maṇḍala* is the sequence in which the deities are invoked. When preparing the representational *maṇḍala* of coloured powders, or whatever other medium is employed, actual wooden or metal pegs are hammered into the ground in the positions of these deities. Generally speaking, the *'Bum nag* (in common with both the VKMK and the Northern Treasures tradition) favours the sequence opening out from the centre to the periphery which is pegged down starting with Hūṁkāra in the zenith and then moving clockwise around the horizontal from east to southeast and so on around to the northeast, finishing with Mahābala in the nadir. Our text is not perfectly consistent in this respect, however. In the *āgama* section at the end of the *'Bum nag*, for example, the *kīla* of the four cardinal directions are invoked first, followed by those of the intermediate directions beginning with the southeast, and the sequence ends with the zenith and nadir. In our first chapter (Sanskrit sources), we see that later Indian *ācārya* such as Abhayākaragupta also follow this latter system, except that they begin the circle of intermediate directions with the *kīla* of the northeast, and the tradition of the *Kālacakra-tantra* is different again.

It should be noted also that, despite the way in which the *'Bum nag* ennumerates the deities (listing Vajrakumāra and his consort as 50 and 51), the central nail is always the first to be placed in position.

Next are the five Supreme Sons comprising the blue Vajrakīla in the centre encircled by the white Buddhakīla in the east, the yellow Ratnakīla in the south, the red Padmakīla in the west, and the green Karmakīla in the north.

Finally, there are the four goddesses who guard the *maṇḍala* gateways.

Emanated from these 51 deities, it is said, are 2,601 gods. This number is simply 51^2, derived by taking each deity in turn to stand at the centre of his or her own *maṇḍala* of 51 deities.

The short *tantra* known as the *Black Razor* (BRT) takes this *maṇḍala* with the lord Vajrakīla at its centre and presents it as a peerless means for accomplishing

---

[12] At one point in the present text also (translation p.209), Padmasambhava refers to this group as entirely female.

For the Northern Treasures tradition, see the BRT (below) and bibliography.

'the unsurpassed *bodhicitta* of utterly stainless purity which cleanses the perceptions of *saṁsāra*.' This is the point of view assumed by the authors of the *Phur 'grel 'bum nag*, and thus the *Black Razor Tantra* is included in its entirety here as our third chapter. The themes of this text are then thoroughly explored and explicated in the following pages which constitute the crux of the present volume, the *Hundred Thousand Words Commentary* of Padmasambhava, Vimalamitra and Śīlamañju.

Arrangement of the Hundred Thousand Words

Beginning with an index or general overview of its contents (*dkar chag, sūcī*), the *Phur 'grel 'bum nag* shows from the outset that it contains instructions concerning *kīla* practice which operate on the levels of the three highest (inner) *tantra: mahāyoga, anuyoga* and *atiyoga*. Before explaining the details of 'the six hidden precepts,' 'the ten steps of tantric engagement' and 'the twelve essential points' that it lists, however, the text attempts to place itself within a historical context by presenting the reader with three scene-setting 'introductions' (*gleng gzhi, nidāna*).

In the first of these *nidāna* we are introduced to the *guru* Padmasambhava, who brought the teachings of Vajrakīla to Tibet. It has long been noticed that a special feature of the Kīla doctrines is that they record a biography of the *guru* in which it is stated that he is born of a mother in the usual fashion, in contrast to almost all other Tibetan sources (specifically the many *gter ma* hagiographies) in which it is claimed that he appeared miraculously manifest in the heart of a lotus flower.[13] Having given us brief narrations of both these traditions, this first *nidāna* ends with a short recital of the divers lineages of his teachings transmitted through his various disciples. These registers take us several centuries beyond the eighth century origin of the text, which was probably kept up to date by interpolations of the early masters who received it. As time went by, however, it would not have been possible to keep a record of the proliferating numbers of recipients of these teachings and the custom of updating the text must have ceased. Of the two editions at my disposal, the later edition (B) by the modern *siddha*/scholar bDud-'joms rinpoche does, indeed, contain more information than the earlier text concerning the names of those involved in the lineal transmission, but I am unable to determine the chronology of the succession.

The second introduction presented in our text is 'the *nidāna* that introduces the teacher' where 'the teacher' is the deity Vajrakīla (Vajrakumāra) himself. As can be seen from the *Black Razor Tantra*, it is the normal practice for any *tantra* to be 'taught' by the lord in the *maṇḍala* centre to an audience consisting of his/her own emanated retinue. Thus, once again, our text attempts to place itself within a historical context by introducing the reader to the original teacher of the Vajrakīla doctrines and this section describes the nature of the deity and the reason that he came into being.

---

[13] See: A.M.Blondeau, 'Analysis of the Biographies of Padmasambhava According to Tibetan Tradition: Classification of Sources' in M.Aris & Aung San Suu Kyi (eds.), *Tibetan Studies in Honour of Hugh Richardson*, Warminster, 1979.

This section is in itself quite problematic for, it is said, the deity Vajrakīla arose in order to destroy the demon Rudra, a historical cognate of the Śaivite supreme deity, who, himself, arose as a result of misapprehending the sacred Buddhist Dharma. The episode centres on teachings given by the master Thub-dka' gzhon-nu, the actual words of which are recorded in several Tibetan texts. The first of these texts to receive any attention from western scholars was the *Padma thang yig shel brag ma*, discovered as a *gter ma* by O-rgyan gling-pa (1329-1367), within which we read:

ཇི་བཞིན་ཉིད་དེ་མ་བཅོས་པར༔
དངོས་པོ་བཞི་ལ་གནས་སྲུད་ཀྱང༔
ནམ་མཁའ་ལ་ནི་སྤྲིན་བཞིན་ཏེ༔
འདི་ནི་རྣལ་འབྱོར་དམ་པའི་ལམ༔
འདི་མ་རྟོགས་པར་ཁམས་གསུམ་ན༔
ལྟ་བའི་རིམ་པ་གཞན་མེད་དོ༔

> In the uncontrived nature of existence, in order that attachment to the four realities may be nothing more than a cloud in the sky, there is the road of holy application. If one does not know it, there is no other order of views in the three worlds. (English translation by K.Douglas & G.Bays after the French of Gustave-Charles Toussaint.)

The readings in the *bKa' thang gser phreng*, Sangs-rgyas gling-pa (1340-1396), and the *Padma bka' thang* are almost identical:

ཇི་བཞིན་ཉིད་དེ་མ་བཅོས་པས༔
དངོས་པོ་བཞི་ལ་གནས་སྲུད་ཀྱང༔
ནམ་མཁའ་ལ་ནི་སྤྲིན་དེངས་ཏེ༔
འདི་ནི་རྣལ་འབྱོར་དམ་པའི་ལམ༔

འདི་ལས་མ་རྫོགས་ཁམས་གསུམ་ན༔
ལྟ་བའི་རིམ་པ་གཞན་མེད་དོ༔

Which, following the advice of my *guru* C.R.Lama, should be translated as follows:

> The unchanging reality of the way things are (*ji bzhin nyid de, ananyathā*) is non-artificial. Therefore one should act by remaining on the fundamental ground of reality (reading *dngos po gzhi* for *dngos po bzhi*) and thus the clouds (of the afflictions) will melt into the sky. This, itself, is the excellent path of *yoga*. In the triple world there is not to be found any practice of the view (*lta ba'i rim pa*) other than this.

Both of these versions, as can be seen, add the syllable *gnas* to the verb *spyod pa* in the second line, giving the meaning 'abide' or 'remain' (rendered as 'attachment' by Douglas & Bays) and this action is to be directed towards the *dngos po bzhi*, 'four realities.' In the *Phur 'grel 'bum nag*, however, the verb of action has no association with abiding or remaining and thus these *dngos po bzhi* are to be directly performed and not 'remained within.' The *'Bum nag* also agrees with the *Shel brag ma* reading in line three that the situation is 'like clouds in the sky' as opposed to saying that 'the clouds will melt into the sky.'

The crux of the problem lies in the identity of the *dngos po bzhi* or 'four realities.' This virtually unknown group in Indo-Tibetan Buddhism drew blank looks from all my learned informants, although a category which comes close to this in Tibetan lexicons is the *bsdu ba'i dngos po bzhi* (*catuḥsaṁgrahavastu*), the four ways of gathering disciples, consisting of generosity, kind speech, meaningful deeds and lack of hypocrisy. In a recent article by Matthew Kapstein,[14] however, it has been pointed out that the four referred to here are the 'four defeats' (*catvāraḥ pārājikā dharmāḥ*), the major downfalls for a Buddhist monk that are to be esoterically inverted by a follower of the *guhyamantranaya*. Thus, outwardly, killing is prohibited to all, but the tantric *yogin* is expected to 'kill' all sentient beings with his great *samādhi* of no-self emptiness. Similarly, the tantric *yogin* is expected to tell lies when he vows to rescue all beings from *samsāra*. He 'steals' when he takes the ungiven bliss of highest realization, and he commits adultery when he unites with Perfect Wisdom, the consort of the buddhas.

Thus, our text reads in version A:[15]

---

[14] M.Kapstein, 'Samantabhadra and Rudra: Innate Enlightenment and Radical Evil in Tibetan Rnying-ma-pa Buddhism.' In: Frank Reynolds & David Tracy (eds.), *Discourse and Practice*, SUNY, Albany, 1992.

[15] B merely replaces the first two syllables, *ji bzhin*, with the synonym *ji ltar*.

ཇི་བཞིན་དེ་ཉིད་མ་བཅོས་ན།
དངོས་པོ་བཞི་ལ་སྤྱད་བྱས་ཀྱང་།
ནམ་མཁའ་ལ་ནི་སྤྲིན་བཞིན་ཏེ།
འདི་ནི་རྣལ་འབྱོར་དམ་པའི་ལམ།

> In the uncontrived actuality of the way things are, even though one acts in accordance with the four defeats, this has no more substance than clouds in the sky. This, itself, is the excellent path of *yoga*.

The problem lies in the fact that, again and again, our text warns practitioners of the *vajrayāna* not to make any error of judgement with regard to the sacred teachings, for it was because of just such a mistake that Rudra himself was originally created!

Following that, the text makes one final bid to place itself within a historical continuum by introducing us to the sacred scriptures (*tantra*) of Vajrakīla. This it does by describing the origin of *guhyamantravajranaya*, "the adamantine way of esoteric formulae," explaining how this system of practice fits into the overall scheme of Buddhist teachings and, finally, by showing how the *tantra* of the deity Vajrakīla in particular are accomodated within the larger corpus of *tantra* in general.

The great importance of the literary tradition of tantric texts should not be underestimated when considering the *Phur 'grel 'bum nag*. Although the *'Bum nag* itself belongs to an oral tradition, its subject matter does not. At several points throughout the body of this work, the three *ācārya* responsible for its compilation offer their comments on lines of text, the bulk of which are proved to be of Indian origin by their occurence in the VKMK, 'the fragment of the root *tantra* of Vajrakīla' which Padmasambhava himself brought from India. It is indeed a great pity that not one of these cited passages is presently known in any Indian language. Scattered liberally throughout the *'Bum nag*, furthermore, are also to be found illustrative citations from numerous sacred scriptures of the Vajrakīla canon, similarly unknown in India, the legendary genesis of which is discussed in this third *nidāna*.

The entire intoductory section consisting of these three *nidāna* is seen to comprise a slight historical framework generously interwoven with an elaborate tapestry of legend and religious mythology. It is the only section of the text that appears to have been radically modified by later hands throughout the period of its transmission, but it is possible that even this modification may be limited to the listing of lineage holders. In the absence of any earlier text witnesses, it is impossible to say exactly what changes in the wording may not have occurred during the more than one thousand years of its existence, but the internal evidence of the text as we have it does indeed seem to indicate its great antiquity.

The philosophical and practical instructions that follow, in which the quintessential doctrines of Vajrakīla are illuminated from many vantage points, begin with a series called 'the six bindings (*chings*)' or 'the six hidden precepts (*khog don*).' These six are divided into two groups. The first four explain the higher rites which lead to the attainment of unsurpassed awakening, which is Buddhahood itself, and the final two of the series deal with the lower rites which have as their goal the extirpation of enemies and obstructors. Further analysis of the teachings continues with explanations of 'the ten steps of tantric engagement' and 'the twelve essential points.'

When these topics have been dealt with in concise but comprehensive fashion, the text returns to focus on a selection of them in greater detail. It begins with what is arguably the most important topic of all, the four types of ritual *kīla* and how they are to be employed. This topic was first introduced in our text as the third of the 'ten steps of tantric engagement' series, but here it is explained at length. The text then continues by revealing in full the evil *mantra* of the twelve protective goddesses who dwell at the periphery of the divine *maṇḍala*, the function of which is to awaken these wild spirits of nature, summon them as servants, and instigate them to go forth and drag hither the enemy to be slain. The *mantra* themselves cover almost five pages of text and are in an appallingly corrupt state. Composed of an admixture of Sanskrit, archaic Indian vernaculars (Prākrit) and Tibetan, their present state of degeneration leaves us with very little hope of ever ascertaining the original formulae. It is, nevertheless, of great interest to note some of the ways in which these words and syllables are to be utilized as magical spells, for these are demonstrated clearly in our text. Thus, by the judicious substitution of a few simple key terms, the *mantra* can become specialized as 'body *mantra*,' 'speech *mantra*,' 'mind *mantra*,' and so on, and these are known as outer *mantra*. Then there are inner *mantra*, made up of the personal names of these wild spirits, and these are infiltrated with specific injunctions and powerfully commanding seed syllables. Used 'secretly,' these *mantra* are associated with arcane details of the cult to which they belong in a series of magical correspondences that will make no sense at all to an outsider. In this section, also, is explained the manner in which the ordered syllables of the *mantra* are to be recited in jumbled and reversed sequence for special effect.[16] Equally obscure is the following section in which long and difficult *mantra* are associated with particular lines of the liturgy employed in the Vajrakīla cult. All of these *mantra* teachings are stated in our text to be the personal instructions of *guru* Padmasambhava, here referred to as Padma rgyal-po (Padmarāja, the Lotus King).

The final section of the text supplements all that has been taught hitherto with a few miscellaneous details, in order to ensure the completeness of the teachings. The framework for this section is the division of the higher *tantra* into the three called *mahāyoga-*, *anuyoga-* and *atiyoga-tantra*, traditionally associated with the yogic practices of the generation stage (*utpattikrama*), the completion stage (*niṣpannakrama*) and the stage of great perfection (*mahāsaṁdhi*). Here, however, the key terms are *tantra* (root texts, traditionally associated with the teachings of *mahāyoga*), *āgama* (transmitted precepts, traditionally associated with the teachings of *anuyoga*), and *upadeśa* (oral instructions, traditionally associated with the teachings of *atiyoga*). Of these three, it is the transmitted precepts (*āgama*) of the Vajrakīla cycle that are dealt with here. The tally of these is variously stated in the *'Bum nag* to be either 21 or 64 in number, and at this point it is said that there are 61 of them, but not one of these ennumerations can be traced to a meaningful source. Thirteen individual lines are then cited from the root text *rDo rje khros pa rtsa thung* and these are taken as starting points for a series of short essays ('transmitted precepts') on a variety of topics not formerly mentioned or adequately dealt with.

---

[16] For a further six methods of *mantra* application see: B.Bhattacharya, *Sādhanamālā* Vol.II, Introduction, p.lxxxvii.

Thus the three masters put forward their ideas.

Subsequent spread of the doctrines

Following their rationalization in this manner, the doctrines of Vajrakīla are said to have been taught in Nepal by Śīlamañju and Śākyadevī. Śīlamañju is said to have taught a prostitute by the name of Śānti who, in her turn, transmitted the doctrines to Guṇapatala (a prince of Nepal) so that they then became widely known in that country, and Śākyadevī is said to have taught them to Dharmakośa by whom they were later propagated throughout Oḍḍiyāna.

Variously introduced into Tibet by Padmasambhava, Vairocana and Vimalamitra, the Kīla doctrines have proved immensely popular in that country and a large number of instruction lineages continue to flourish among Tibetans right up to the present day.

Our text tells us that the teachings of the *Phur 'grel 'bum nag* were orally imparted by Padmasambhava to his yogic consort and disciple Ye-shes mtsho-rgyal, who stands at the heart of the reception of these doctrines in Tibet. Padmasambhava inevitably presented the report of this crucial seminar in his own terms and from his own point of view. From the remarks of the other two *ācārya* as we find them reported in this document, it is evident that the three masters were each quite different in character and each one would undoubtedly have presented the material in his own unique style. And we may presume that Ye-shes mtsho-rgyal would also have added her own thoughts on the matters raised in the text when explaining them to her lineal successor.[17] The *'Bum nag* itself is rather vague on the matter of its own authorship and lineage of transmission. It has no colophon to tell us who wrote it down, or when or where, but it seems likely that the scribe would have been *ācārya* gSal-le-ba (rGyal-ba byang-chub, known in our text as Ngam-'bre gsal-le). Since our text claims to be a faithful account of 'the teachings received by Ye-shes mtsho-rgyal,' it must be supposed that the transmission line from Ye-shes mtsho-rgyal to scribe was a short one and that subsequent modifications of the text were minimal. On p.125 of the translation, Padmasambhava says to Ye-shes mtsho-rgyal, "I have explained it all to you, and you should explain it to Ngam-'bre." And, indeed, according to the *mTsho rgyal snyan brgyud phur pa'i brgyud 'debs,*[18] the recipient of these teachings was A-tsa-ra sa-le, and he passed them on to Padma las-'brel-rtsal.[19] Since *ācārya* gSal-le-ba was the assistant translator of the *Root Tantra of Vajra Wrath,*[20] the scribe for much of mTsho-rgyal's dictation and the compiler of her biography, it seems more than probable that it was he who wrote down the *'Bum nag,* perhaps the most important of mTsho-rgyal's transmissions. Ye-shes mtsho-rgyal died in 817 AD and we may suppose the text to have been set down in something like its present form by about this time. Certainly, from the language and style of the document as we now have it, we may believe the text to belong to this epoch. It is evidently a very early work and thus of enormous historical interest. Written in Tibet on the basis of material collected in India during the eighth century, much of which has since disappeared from the land of its origin, it stands as an invaluable testament to the way in which tantric doctrines were understood and practised at that time.

---

[17] For example, in discussing the 'four masters of confession' (translation p.158): Of these four the *kāpālika* brahmin alone is earlier than Padmasambhava and it may well be that the remaining three were added to the list by Ye-shes mtsho-rgyal.

Of the three *ācārya,* it is clear from all our sources that Padmasambhava is taken to have the highest staus, with Vimalamitra second and Śīlamañju in third place. Certainly, Śīlamañju's explanations of the various topics reported in the *Phur 'grel 'bum nag* show him to be generally the most straightforward and literal of commentators. Using well-established systems of analysis, he teaches in simple terms such as 'ground, path and result' (*sthāna, mārga, phala*), the *trikāya* and the four rites. His exegesis of the Vajrakīla *mantra* (translation p.184) is less encoded with layers of mysticism than those of the other two *ācārya,* and he is, in general, the most prosaic of the three. The only unusual doctrine that he offers us in the present text (translation p.202) is a hitherto unnoticed division of wisdom into three types: self-arising wisdom (*rang byung*), wisdom arising from something else (*gzhan byung*), and wisdom which has become settled (*gnas 'gyur*). Certainly, from other sources, we are aware of *rang byung ye shes* indicating self-existing basic intelligence or natural wisdom. We have also encountered such terms as *gnas lugs don gyi ye shes* (*gnas lugs ji lta ba mkhyen pa'i ye shes dang shes bya ji snyed pa gzigs pa'i ye shes*), 'the ultimate wisdom of the natural state, the wisdom that knows all that can be known, just as it is,' and which may be seen to relate to item three of Śilamañju's set, but the set of three wisdoms proposed by him I have not seen elsewhere.

---

[18] This brief document, written by Padma las-'brel-rtsal, is found in the *rNying ma bka' ma rgyas pa* THA [559] immediately following the *'Bum nag.*

[19] Dates uncertain. He is considered to be the reincarnation of princess Lha-lcam padma-gsal, daughter of Khri Srong-lde'u-btsan who died at the age of eight years.

[20] gTing-skyes NGB 317, vol.27.

Concerning the scribe *ācārya* gSal-le-ba: According to the *mTsho rgyal rnam thar* he was born in the village of *Hiraṇyapura (gSer-gling) in India and, as a child, was stolen from his parents by a wandering Hindu *sādhu*. He was then taken to Nepal and sold as a slave to a wealthy family in the Kathmandu valley, with whom he remained in service for seven years. Acting on the instructions of Padmasambhava, Ye-shes mtsho-rgyal herself travelled to Nepal in order to seek him out, for it was prophesied that *ācārya* gSal-le would make an ideal companion for her in the practice of *yoga*. In order to redeem him from his owners, however, mTsho-rgyal had to obtain a large amount of gold and this she succeeded in doing by restoring a corpse to life, a clear demonstration of her miraculous powers of *siddhi* (*mṛtyuñjaya*). The corpse was that of a youth called Nāga, the 23 year old son of a wealthy household in the valley, who had died of knife wounds sustained in a local feud. Remaining with mTsho-rgyal almost throughout the remainder of her life, *ācārya* gSal-le received all the teachings that were imparted to mTsho-rgyal and he practised them until the results were attained. In the colophon of the Kila root *tantra* called *Vajra Wrath*, much cited in the *Phur 'grel 'bum nag*, it is written that he worked with Padmasambhava at dGe-gong (in the district of mChims-phu near bSam-yas) on the translation of that text. He also assisted mTsho-rgyal in her work of concealing Treasure Dharma for the benefit of future generations and, outliving her, he wrote down her biography after she died. It was before she died, however, that I suppose *ācārya* gSal-le-ba to have transcribed the *Phur 'grel 'bum nag* from mTsho-rgyal's dictation as a summation of received instruction concerning the *vajra* spike that nails down every impediment to human happiness.

Doctrinal themes in the *'bum nag*

Reading the text of the the *Phur 'grel 'bum nag* we notice that the three *ācārya* who redacted these teachings have managed to saturate their presentation of *kīla* lore with references to all kinds of Buddhist doctrine. In this thoroughly tantric text, the pre-tantric path of purification that closes the door to further rebirth is said to be epitomized by the process of generation of the host of deities so that (translation p.180): "The deities of body, speech and mind purify egg birth (*aṇḍaja*), the wisdom deities purify miraculous birth (*upapāduka*), the deities of adornment arising from melted *bodhicitta* purify womb birth (*jarāyuja*), and the deities of armour purify birth from warmth and moisture (*saṁsvedaja*)." Thus the *yogin* engaged in the practice of these mystical doctrines quickly moves from the condition of stream-enterer (*srota āpanna*) to become, almost instantly, a oncereturner (*sakṛdāgāmin*), non-returner (*anāgāmin*) or realized *arhant*. Following the ancient axiom that 'all things arise from causes (*hetu*) and conditions (*pratyaya*),' the deities each arise from a causal syllable HŪṀ when the condition for their arisal is met in the form of muttered personal *mantra*. Thus, even this magical approach to instant soteriology conforms to the norms of established Buddhist philosophy and, although a 'quick path' is shown, nothing of importance is omitted on the way. The supreme deity himself, encapsulating in his nature both path and goal, is also found to comprise a large number of symbols demonstrating his total mastery of lower aspects of the path (pp.180-182).

Our text continues to demonstrate concern for the purity of the lower vehicles in tandem with concern for the purity of the higher. Thus, in listing the sins which are the subject of confession, our text states that there are four of these: The first is any undeclared personal impurity (pertinent to the layperson), and the second is any loss of the vows of monkhood (*prātimokṣa*). These two relate to the *hīnayāna*. The third is any degeneration in the arousal of *bodhicitta* (*pāramitānaya*), and the fourth is any downfall in the *samaya* of secret *mantra* (*mantranaya*), both of which relate to the *mahāyāna*. All of these must be confessed.

With regard to his retinue of ten wrathful kings, also, our text cites the *Guhya-tantra* to tell us:

> Idle speech and falsehood, murder, wrong views and slander,
> Taking what is not given, abusive words and a desire to harm,
> Greed and sexual misconduct — these are the ten areas
> Which the wrathful kings and queens arise to purify.

Together with the overthrow of the ten non-virtues, these great beings are further said to embody the ten supremacies of a *bodhisattva* (*daśa bodhisattvānām vaśitāḥ*), whilst their female consorts ('mothers') in this scheme are said to embody the ten perfections (*daśa pāramitāḥ*) (pp.189-190). Even the *maṇḍala* palace within which they all live is built up of such philosophical construction materials as the 37 *bodhipākṣikadharma* and the rest, which are taken to be fundamental components of the palace structure. In common with general descriptions of the *maṇḍala* found elsewhere, the four gateways to the palace are said to be the four boundless minds or 'stations of Brahmā,' and thus the *maṇḍala* palace is described in our text as "the perfect representation of all the teachings of cause and effect" (p.176). That is to say, the religious/mystical nature of the *maṇḍala* is that its very form embodies the entire corpus of doctrines taught on the path of *sūtra*, whether they pertain to the greater vehicle (*mahāyāna*) or the lesser (*hīnayāna*). The way in which it functions, however, belongs exclusively to the path of *tantra* — the vehicle of the final result.

Tantric exegetical literature has a wide range of hermeneutical categories at its disposal, a number of which are to be found employed here in the *Phur 'grel 'bum nag*. Thus, the present text seeks to show that the teachings of Vajrakīla pertain to all classes of Buddhist doctrine, that is to say, to all categories of

Buddha-word (*buddhavacana*), to each of the nine ways (*navayāna*) and most especially to each of the three highest classes of *tantra*. The teachings are then explained in terms of hitherto unknown categories of *tantra* such as 'the six hidden precepts or bindings,' 'the ten steps of tantric engagement,' 'the twelvefold list of the essential points,' and others. Within these larger categories are to be found the more familiar exegetical devices such as the simple fourfold division of teachings into outer, inner, secret, and most secret levels of interpretation.

Wisdom and means (*prajñopāya*) or emptiness and compassion (*śūnyatākaruṇā*), key terms summarising the outlook and goal of the entire *mahāyāna*, remain fundamental within the teachings of *tantra*, but here they are taught with the addition of the tantric elements known as 'union and slaughter' (*sbyor sgrol*). Indeed, these four together are discussed at length in our text with regard to the four 'material bases' or 'substances' of which *kīla* are made. According to the tenets of the Vajrakīla cult, the familiar *kīla* seen held in the hand of so many icons, both human and divine, are merely those material *kīla* employed in the lower rites of slaughter, by means of which enemies and obstructors are destroyed. Kīla for the higher rites are of three types: wisdom, compassion, and *bodhicitta*, the last of these referring to the rite of union. As it says in the *Guhyasamāja-tantra* XVIII, 37cd: *śūnyatākaruṇābhinnaṁ bodhicittam iti smṛtam //* The inseparable union of emptiness and compassion is called *bodhicitta*.

In our text (translation p.214), 'union' is defined as the sexual union of the male and female wrathful deities, and 'slaughter' is explained as the 'liberation' of the enemies and obstructors.

Just as wisdom and compassion are to be combined in harmony in the peaceful rites, where they are symbolized by the union of the male and female deities, so, here too, in the wrathful rites of Vajrakīla, the five fingers of the right hand are to be generated as the five males, and the five fingers on the left are to be generated as the five females. Then, in the inconceivable sky of the males appears a HŪṀ which transforms into a *vajra* with blazing tip. And one should imagine that the inconceivable sky of the females takes on the form of triangular iron mortars, arisen from the syllable E.

Concerning the use of the term 'sky' here: In the *Amṛtakaṇikā* (p.57) it is written, *gaganaṁ kamalakuliśasaṁyoge varaṭakākāśadeśaḥ*, "'Sky' is the space in the centre of the union of *vajra* and lotus." According to the *Kṛṣṇayamāritantraṭīkā* (p.54), also, the obscure expression 'mouth of the bird' (*khagamukha*) refers to the entrance to the passage of the sky, and this is the birth canal (*bhagamārga*). Thus, the words 'abiding in the centre of the mouth of the bird' in that *tantra* means that the *yogin* places himself in the centre of his consort's vagina.[21] With such technical jargon understood, then, our text continues:

Dragging forth the enemies and obstructors, they are placed within those mortars and, as one recites, "They must be pounded by the blazing *vajra* pestles," they are rebuked and pressed down by the *vajra* in one's hand. Reciting

---

[21] *khagamukhāntaḥstham iti sādhyastrīyonimadhyastham. Kṛṣṇayamāritantraṭīkā* p.117.

KHAṬAṀ/KATHAṀ,[22] the enemies and obstructors are pounded to fine particles.

With regard to what is said here, Padmasambhava explains that the image of a mortar and pestle is used to illustrate the pounding of the enemies and obstructors within the triangular ritual pit (*'brub khung, homakuṇḍa*). In reality they are pounded in the mortar and pestle of the sphere of absolute truth (*dharmadhātu*), but during the rite of union, when wisdom (female) and means (male) are joined together like a mortar and pestle, they are pounded in the female sex organ. Vimalamitra said that, when the rite is performed outwardly, they are beaten with a *vajra* hammer. When the rite is performed inwardly, they are beaten with perfect mental wisdom. And when the rite is performed secretly, they are beaten with the *vajra* penis of the Lord. The secret *vajra* (=penis) is possessed of sharp flames of *bodhicitta* fire (=semen virile) and the symbolic *vajra* held in the hand is possessed of sharp flames of wisdom fire. These burn up the hearts of those who cause trouble. (Translation pp.215-216.)

And elsewhere it is said: "[The lord is referred to as] 'Pounder' (*pramatha*, also a kind of demon) because he has attained mastery over obstructing demons as a result of his having subjugated the hosts of enemies and obstructors such as 'locality' and 'time' by bringing the semen of great bliss under control."[23] Thus the combined rite of union and slaughter brings about the blissful condition of Buddhahood on the basis of yogic self-control (*ūrdhvaretas*). Such instruction has been noted above in the exegesis of the *Guhyasamāja-tantra* and, in its introductory section detailing the biography of Padmasambhava, the *Phur 'grel 'bum nag* tells us that, as a result of his engagement in the fearful (*rākṣasa*) practice of union and slaughter — which it explains as slaying the masculine element and uniting with the feminine — Padmasambhava brought all the demonic forces and wild beasts under his command.

How are such teachings to be reconciled with traditional Buddhist precepts? Our text goes on to explain that, with regard to these rites of implantation, nailing with a *kīla* is not performed without compassion as if one were using a vicious weapon. Instead, it says, having generated the *kīla* as a deity possessing the essence of wisdom and compassion, the place of implantation is the moral defilements of all sentient beings. Striking at ignorance, the obscurations of *karma* and malice are purified and the result of this is liberation from the miseries of *saṁsāra*. Thus this technique possesses the essence of benefit for others which is the greatness of the *mahāyāna*. (Translation p.234.)

The bulk of what the *'Bum nag* has to say, however, is presented as yogic instruction related to the four branches of ritual service and attainment of the deity (*caturaṅgasevāsādhana*). Generally speaking, ritual service (*sevā*) is one-pointed invocation of a visualized deity with the recitation of *mantra*. Subsidiary service (*upasevā*) in the *Phur 'grel 'bum nag* consists of further ritual service devoted to the oath-bound protectors of the Vajrakīla *maṇḍala*. Then, praying for the deity's blessings to descend, as one's body, speech and mind take on the forms of *vajra* syllables, accomplishment (*sādhana*) is the actual absorption of mystical powers from the buddhas of the ten directions into oneself as the deity, either in actuality, meditation or dreams. Finally, great accomplishment (*mahāsādhana*) is the ultimate realization of beginningless primordial purity experienced when body, speech and mind are fully identified with the deity. When all of this has been achieved, one may utilize 'the *kīla* of four materials that penetrate the extremes.'

---

[22] Variously spelled *khaṭaṁ, khaṭhaṁ, kathaṁ* (*khataṁ* in the VKMK), the nearest equivalent to be found in Sanskrit lexicons is *khaṭaṁ* which can be an axe, hatchet, chisel, a kind of blow, or the closed or doubled fist (as for striking). M.Monier-Williams, *Sanskrit-English Dictionary. The Pāli-English Dictionary* notes *kata* or *kaṭa* as derived from root *kṛ* and as having the meaning 'ended, finished.'

[23] *mahāsukhaśukradāntavaśīkṛtaprādeśikakṣaṇādivighnagaṇatvena vighnādhipatvāt pramathaḥ. Amṛtakaṇikā* p.91.

According to the detailed instructions of the *Phur 'grel 'bum nag*, ritual service has three divisions: the preliminary practices, the main practice, and the subsequent practices. The preliminary practices (*purvaṅgama*) are those preparatory activities such as establishing a place for retreat and the confession of sins, etc., by means of which the *yogin* purifies himself for meditation practice, and the main practice begins with the generation of wisdom, compassion, and an understanding of cause-and-effect in the mindstream, referred to as the three *samādhi*. This is followed by the generation of both the *maṇḍala* palace of residence and the deities who reside there. Subsequent practices consist of the invitation of the wisdom deities by means of muttered *mantra*, and presenting them with offerings.

For the ritual service of the deity, it is said that the *yogin* should gather together nourishing food, medicines to avert misfortune/disease, and the prescribed articles of worship and ritual service. Collecting together *kīla* of ritual service, equal in number to the 51 blood-drinking wisdom deities of the *maṇḍala*, he uses these for the ritual service. The chief *kīla* of haughty rapture is 18 digits in length and possessed of a wrathful face and *makara* (sea dragon, at its belly). The *kīla* of the ten wrathful kings should each be 12 digits tall and be made of material such as acacia wood. And so on.

The recitation of muttered *mantra* consists of three levels — outer, inner and secret — and each of these includes body muttering, speech muttering, mind muttering, virtuous qualities muttering, and enlightened activities muttering. Thus the *yogin* visualizes a white Buddhakīla on the crown of his head, radiating rays of dark maroon light in the form of *kīla*, like a downpour of fierce sun rays which obliterate all negative forces. In similar fashion he subsequently visualizes a red Padmakīla in his throat, a blue Vajrakīla in his heart, a yellow Ratnakīla in his navel, and a green Karmakīla in his genitals. Each of these Kīla radiates rays of light of the appropriate colour whilst the *yogin* mutters the corresponding *mantra*. The association of these five families (*pañcakula*) with the body, speech, mind, virtuous qualities and enlightened activities of the perfected state of Buddhahood is well-attested throughout the entire corpus of tantric literature and their application here is a simple matter of following the established formula. Indeed, much of what is written in the *'Bum nag* is purely formulaic in character, and it is by such means that these ancient magical practices of village sorcerers have been so successfully brought within the orthodox fold of mainstream Buddhism.

With the completion of the outer recitation, there follows the inner recitation in which the rays of light, having pervaded the insides of whomsoever they strike, burn up the demons of disease. The secret recitation consists of directing the rays of light to diffuse the hollow channels (i.e. fill the *nāḍī* with light and remove all shadows), striking the heart at the junction of virtue and vice.

With regard to the length of the ritual service, the number of *mantra* recitations required to complete the service, and the signs of success, it is said in the *tantra*:

As for the number of *mantra* recitations,
One should accumulate a total of ten million.
As for the time, it should be at least one year.
As for the signs, seeing the face of the deity
One receives the prediction to full enlightenment.

Theoretically, the *yogin* should then engage himself in the subsidiary ritual service devoted to the oath-bound protectors of the Vajrakīla *maṇḍala*. Reading our text, however, we see that, in a number of cases, the ritual service of deity invocation quickly leads to accomplishment so that the necessity for *upasevā* is dispensed with. Ritual service, when looked at in detail, naturally enlarges to encompass many of the concerns proper to subsidiary service. And accomplishment, too, is often seen to become an end in itself in the *'Bum nag*, so that teachings on the great accomplishment are not given. Interest in the activities of accomplishment (*siddhi*) may then become predominant.

Running parallel to these generation stage instructions, known as 'the method of the upper door' (i.e. the heart/mind), our text also speaks of 'the method of the lower door' (i.e. the sexual centre) in which the entire meditation is to be carried out in union with a partner. As it is said by Candrakīrti: *vajrapadmasamāgamenāpi kīlanavidhim āha*, "It is just by the union of *vajra* and lotus that [the lord] speaks of the rite of nailing down."[24] These practices pertain to the fulfillment stage which is marked at first by the experience of heat, and then by the three known as bliss, clarity and the absence of discursive thought. These meditative experiences may easily be attained by a skilful and disciplined *yogin* who utilizes the natural excitement of lovemaking as an extra boost of energy by means of which he manipulates the winds (*prāṇa*) and drops of consciousness (*bindu*) within the subtle channels (*nāḍī*) of his body.

If one meditates with clarity, generation is achieved.
If mental factors are under control, slaying is achieved.

---

[24] *Guhyasamājatantrapradīpoddyotanaṭīkā*, p.159.

If it is non-dual, union is achieved.
If the realization is resplendent, success is achieved.

According to the *Phur 'grel 'bum nag*, for rites of pacification the consort of the ritual service should be white in colour, small in stature and have a moon-like complexion. For rites of increase she should have a square face, like an ox, yellow in colour. For rites of overpowering control she should have a dark, ruddy complexion and a beautiful face, like a half moon. For the ferocious rites she should be of wrathful disposition with a triangular face and her eyes should look quickly all around her. At the time of the subsidiary ritual service, the man should generate himself as Vajrakumāra and his consort should arise as Dīptacakra. Concerning the attainment, if the *yogin* is too full of desire the result will not be achieved but, engaging in the rite in a spontaneous and unpremeditated way, unsullied bliss will arise in the mindstream. As for the rite of great attainment, when the stage of heat is attained, there will be trembling and agitation and one will make a lot of noise. The signs will arise in due order and one will experience a feeling of bliss.

Following the general paradigm established in countless texts of Buddhist *tantra*, the *Phur 'grel 'bum nag* equates the three *kāya* of Buddhahood with the perfected state of body, speech and mind. In the *nidāna* that introduces the *guru* (translation pp.117-118), for example, Padmasambhava is said to have gained the three *kāya* after meeting with a *ḍākinī* who bestowed upon him the ripening empowerments of body, speech and mind. The picture presented in this interpolated passage is in total conformity with the pattern of other texts and, even in the main body of the *Phur 'grel 'bum nag* we are told that, "The body is the absence of self-nature within a manifest appearance of light which is the indivisible unity of clarity and emptiness. This is the seal of the *nirmāṇakāya*. The speech is the quiescent sound of the true teachings which is the indivisible unity of sound and emptiness. This is the seal of the *saṁbhogakāya*. The mind is great bliss which itself is the indivisible unity of awareness and emptiness. This is the seal of the *dharmakāya*." (p.312) This well-established set of correspondences is maintained in the discussion of the qualities of a *vidyādhara* (pp.192-193) and in the on-going exegesis of the three *samādhi* where the development of wisdom (mind), compassion (speech) and deliberate manifestation (body) are said to give rise to the three *kāya*. Our text also explains that the three *kāya* are symbolized by various aspects of the deity's form, mode of dress and the *maṇḍala* palace within which he dwells. All of this is perfectly standard in tantric texts of this type. What is most unusual in the present text, however, is the association of the three *kāya* with three types of Vajrakīla *maṇḍala* for, according to the *Phur 'grel 'bum nag*, the *dharmakāya* consists of oneself as the deity Vajrakīla abiding in the centre of the *maṇḍala*, the *saṁbhogakāya* comprises the retinue of ten wrathful kings and the *nirmāṇakāya* is the material *kīla* held in the hands. Thus, on p.156 of the translation, we read:

HŪṀ The fundamental *maṇḍala* of the primordial state
is the *dharmakāya,*
The circle of wrathful kings in the ten directions
is the *saṁbhogakāya* and
The Supreme Son Kīla who embodies all *vajra* [deities]
is the *nirmāṇakāya.*

What is particularly striking about this passage is its use of the term *bdag nyid* (*ātman*), here translated as 'primordial state.' Buddhism from its very inception has eschewed the concept of *ātman* or 'self' and it is this repudiation of self more than any other factor that has marked it out from the main body of Hinduism from which it arose. The doctrine of 'no self' (*anātma, nirātma*) is taught in the context of the four noble truths, the subject of the very first sermon, and constitutes a crucial aspect of almost all subsequent Buddhist philosophy. All compounded phenomena, it is consistently argued, are characterized by three qualities: they are impermanent (*anitya*), condusive to misery (*duḥkha*) and lacking any 'self.' In the literature of *atiyoga* or *rdzogs chen,* however, as pointed out by John Reynolds in his *The Golden Letters* (New York, 1996), the term is regularly employed with reference to the primordial state. In the *Phur 'grel 'bum nag* (translation p.140) we read:

This supreme teaching of Vajrakīla
Is the transformation of many states of mind:

Generated in accord with *mahāyogatantra,*
One meditates upon him on the path of *anuyoga*
As the illusory nature of the mind itself.
He is finally perfected as the result of *atiyoga,*
Quite effortlessly. Free of origination and cessation.

Indeed, the intensely introverted philosophical system of *atiyoga* thoroughly pervades the whole of *mahāyogatantra* and it is therefore no surprise at all to encounter an *atiyoga* technical term in our text. We should also remember that Buddhist *mahāyoga* developed in India alongside Śaivite *kāpālika* cults and the two systems share many concepts. In the Pāśupata system that underpins much of this development, the term *ātman* is taken to mean 'one who is powerful in Dharma' (*dharmabala*), a usage that Buddhists of the time would have found sympathetic. Indeed, when divorced from the notion of individuality or 'soul,' the 'permanent and unchanging self' of Hindu philosophy easily merges with the Buddhist concept of *dharmakāya.* According to Prem Lata Sharma (in K.Vatsyayan, ed., *Kalātattvakośa* Vol.I, p.41), "Its primary meaning is the essence or real nature of everything, the principle of unity underlying all diversity, the undifferentiated principle behind all differentiation, the imperishable behind the perishables, the all-pervading, the formless behind all forms, the intangible behind all tangibles." Described in these terms, the 'self' is seen to have qualities recognized by Buddhists as pertaining to *dharmatā* and thus the 'great self' (*mahātman*) or 'one who knows the self' (*ātmavid*) may be used as epithets of the *dharmakāya*. The Lord is described as 'one who knows the self' in *Mañjuśrīnāmasaṅgīti* X.13 and, commenting on this in his *mahāṭīkā*, Candragomin says that such knowledge is characteristic of the *vajropamasamādhi*. Raviśrījñāna, in his *Amṛtakaṇikā-ṭippaṇī*, explains that one is called a 'knower of the self' when [his understanding] has the nature of the sky by virtue of having gone beyond all mental thought processes.[25] Elsewhere in the same text (commenting on *Mañjuśrīnāmasaṅgīti* VI.5) Raviśrījñāna defines the self as a mind free of mental events (*acittacittam*), the nature of which is not to rest upon any object (*nirālambasvabhāvam*). Thus we see that this apparently non-Buddhist term does have a home in Buddhist tantric literature, although nowhere have I seen it elevated to such a prominent position as here in the *Phur 'grel 'bum nag*.

India and Tibet

An aspect of the *Phur 'grel 'bum nag* which may be of particular interest to historians and students of comparative religion is the way in which it stands right at the interface of the two ancient cultures of India and Tibet. The majority of Tibetan documents in which the teachings of India are recorded are simply straightforward translations into Tibetan of original Sanskrit texts. The *'Bum nag*, however, stands almost alone among documents of the period in that it was originally composed in the Tibetan language for an audience of Tibetans, to whom it seeks to impart a knowledge and understanding of contemporary tantric praxis from the far side of the great Himalayan divide. Containing as it does, direct references to the Indian situation, such as mention of the four castes and so on, a system quite alien to Tibetan culture, our text rather self-consciously compensates for the foreign nature of much of its subject matter by repeated and specific references to the religious beliefs of Tibet. Thus there are tales relating the conversion or subjugation of many local shamanic landscape gods and spirits told in the introduction. That is to say, Indian *kīla* doctrines are introduced in this text as being instrumental in the conversion to Buddhism of local or native deities, and this leads to a reinterpretation of traditional religious beliefs. The list of deities converted and the actual circumstances of their conversion differ somewhat from text to text, for these are widely told tales to be found in the *Padma bka' thang* and the host of other hagiographies of *guru* Padmasambhava. Although these tales are everywhere recounted to the glory of the *guru*, they are mentioned here with the added bonus of glorifying the deity Vajrakīla for, it is said, it was mastery of the *kīla* rites alone that empowered the *guru* to perform such prodigious feats.

---

[25] *sarvaprapañcātikrāntatvena gaganarūpatvād ātmavit. Amṛtakaṇikā-ṭippaṇī*, p.93.

Among those to be converted were the *ging*, a class of warrior-like assistants to the *dharmapāla*s, variously described as *dpa' bo* (hero), *las mkhan* (functionary), *pho nya* (messenger), or simply as *ging ka ra* (from Skt: *kiṁkāra*, servant). On his journey into Tibet, Padmasambhava is reported to have been accosted by a demon called sGrol-ging who is stated in our text to be the military commander (*dmag dpon*) of the *bdud*, an indigenous type of demon later homologized with the Indian Māra. Nebesky-Wojkowitz notes a group known as the *sgrol ging chen po brgyad*, the great leaders of eight classes of ferocious *ging*.[26] These, he says, inhabit the eight directions of the compass and are described as having the colours appropriate to the directions, in accordance with standard tantric orthodoxy. Thus we see the process of their 'Indianization' or conversion to Buddhism complete.

Sha-za nag-po, another convert mentioned in the *'Bum nag*, is described in the ritual texts of Mahākāla as having a *bdud* father and *rākṣasa* mother. There he is said to be as black as a raincloud with the ferocious head of a lion that roars like thunder. Dressed in a voluminous cloak of black silk with a bow-case and quiver suspended from a belt of jewels, he holds in his hands a lance and a skull cup containing *bali* offerings.[27]

Gu-lang nag-po is described as the leader of the *mu stegs pa*, sometimes described as dark blue in colour and wielding a trident in his hand. Dressed in human skin, he rides upon a buffalo.[28] And Khu-le lag-dgu is variously described as the leader of either the *'gong po* or the *rgyal po* demons. He is said to be yellow in colour and to brandish a sword. Riding upon either a bull or a vulture, he is the keeper of the northern gate of Pe-har's *maṇḍala*.[29] Then there is the character known in our text as (A:) Re-te mgong-gyag/(B:) Re-sde 'gong-yag, encountered by Nebesky-Wojkowitz with various spellings: Re-ti 'gong-yag, Re-ste mgo-yag, Re-ste 'gong-nyag, and said to be chief of all the *bdud*.[30] Our text (translation p.123) includes him in a rather formulaic manner among a group of four, the constitution of which is unknown. Included among another group of four, the constitution of which is presumed to be the four classes of treasure-guardians, is rDo-rje legs-pa, for this group is said to consist of the twelve brTan-ma goddesses, guardians of the white treasure of conch in the east, rDo-rje legs-pa, guardian of the yellow treasure of gold in the south, gNyan-chen thang-lha, guardian of the red treasure of copper in the west, and sTong-dpon dgra-lha-rgyal, guardian of the black treasure of iron in the north.[31]

The universal nature of the competitive sorcery through which these local deities became converted to Buddhism meant that the *kīla* rites could be transferred with only minor changes in their format to foreign soil, from one culture to another. The details of these rites, as presented in the *Phur 'grel 'bum nag*, are a shrewd amalgam of all relevant knowledge that had been accumulated up until the time of the text being set down in writing, *circa* 800 AD. Most of the details are undoubtedly of non-Buddhist Indian origin, skilfully adapted for the use of Buddhist *yogins* by the three *vajrācārya* who recast all that they could in the mould of the five family tantric Buddhist *maṇḍala* and reinterpreted the rest along the lines of well-established categories of tantric hermeneutics. But some of the details, also, are surely of Tibetan origin. For example, the recurrent theme of 'the five personal spirits' (*'go ba'i lha lnga*) who take up residence within the human body from the moment of its birth and who thereafter act as its guardian angels. According to the ancient Tibetan shamanic tradition, the home of the Mother Goddess is the left armpit where, mounted upon an ass with a white muzzle, she is imagined to hold a divination mirror and arrow. The God of the Life Force abides in the heart in the guise of a warrior, the God Who Protects One from Enemies has his seat upon the right shoulder, the Father God dwells in the right armpit and the God of one's Native Area sits upon the head. These Tibetan conceptions have been given a prominent place in the Indian story of the subjugation of Rudra in order to make the episode meaningful to Tibetans and, subsequently, they had to be woven into all the *kīla* rites based upon this myth.

---

[26] René de Nebesky-Wojkowitz, *Oracles and Demons of Tibet*, p.279.

[27] *Op. cit.*, p.65.

[28] *Op. cit.*, p.282.

[29] *Op. cit.*, pp.119 & 285.

[30] *Op. cit.*, p.274.

[31] *Op. cit.*, p.155.

As for the many details of black magic to be found in the 'lower rites' section of our text, these could have been gathered from almost anywhere in the world, so universal do they appear, and this entire section reveals both Indian and Tibetan influences.

Indian influences include not only the formal Buddhist categories that give shape to the presentation but also specific citations from Buddhist texts. These citations include the isolated lines which are the subject matter of the commentary, as well as canonical verses which are cited in order to illustrate the commentary. Other, informal elements are derived from village cults of witchcraft, even those dealing with human sacrifice. As it is said in our text (p.227): "One tramples upon the head of the effigy, burns the upper portion of his body in fire, smashes up his limbs, and feeds his entrails to the mouths of the deities."

The formal trilogy of 'pressing down, burning and hurling' encountered in the *'Bum nag* are simple expedients that might just as well have been imported from Haitian schools of voodoo in which the enemy in effigy is trampled underfoot, thrown into a fire and bombarded with noxious substances in an effort to cause him harm by remote control. The 'burning' section of this trilogy follows the general paradigm of developed Indian *homa* rites and thus possesses a number of specifically Buddhist features. The other two sections, however, have their roots deeply embedded in a primitive layer of the human psyche where geographical distinctions in human culture count for nothing. Even the names of many classes of the minor deities encountered in this section are common to both India and Tibet. When references are made to astrological time, also, although Indian systems of horology are not absent, our text shows a marked preference for the Sino-Tibetan system of the cycle of twelve animals. Wild fauna referred to in the text include beasts from both countries such as lions, tigers, musk deer, wild yaks and the rest.

Whilst such groups as the 'nine gods of existence' (*srid pa'i lha dgu*)[32] and the *rgyal po, btsan* and *the'u rang* demons mentioned in the translation on p.278, are easily recognized as Tibetan originals, such unknowns as the blood frog remain a mystery. Residing in the centre of the human heart, this tiny creature seems to embody the soul or life principle and thus its subjugation is one of the goals of the black arts listed as 'lower rites' in our text. Although the idea of a 'blood frog' seems to resonate with the *nāga*-centred cosmology of those animist and shamanic peoples to be encountered in the hills and jungles to the south and east of Tibet, the route it may have taken to become incorporated in our text is a matter of pure conjecture. Similarly, the magical process designated 'revolving the wheel of the life force' (*srog 'khor,* see translation p.279) is a procedure that has long been popular on both sides of the Himalaya. Essentially it consists of a diagram of concentric circles, often with a hub, spokes and rim, within which are contained the *mantra* seed syllables embodying the vital force of the entity to be controlled. The *Phur 'grel 'bum nag* employs such devices to command the oath-bound protector spirits that dwell at the periphery of the sacred Vajrakīla *maṇḍala,* and also to help gain control over the enemy to be destroyed. Typifying, as they do, the notion of power inherent in the written word, such devices are to be found all over the world and were undoubtedly popular with the sorcerers of both India and Tibet at the time of our text being collated and taught.

This volume closes with a few verses of prayer requesting the blessings of those who have mastered the profound system of Vajrakīla praxis. It is extracted from the *Ma rung bdud sde 'joms pa'i mtshon cha,* a typical *sādhana* of Vajrakīla by means of which all of the foregoing teachings may be gathered together and perfected in the mindstream of the dedicated *yogin.* Having diligently studied the copious points of the *Hundred Thousand Words,* it is to be hoped that more than a few readers will be inspired to take the teachings to heart and spend time in a closed deity retreat for the welfare of the world. The *Hundred Thousand Words* tells us of some of the many lineages of Kīla practice that once flourished in Tibet, most of which are now available worldwide to *yogins* of the present-day since the collapse of Tibetan independence. May all those who strive attain the power of Vajrakīla in combatting every obstructing difficulty that arises on the path of Dharma.

Vows. Triple seal.

---

[32] See: Samten Karmay, "The Cult of Mountain Deities and its Political Significance" in *The Arrow and the Spindle,* pp.432-450.

Sources & Acknowledgements

The present translation is based upon two published recensions of the text:

(A) *Phur pa 'bum nag and Phur pa'i 'grel chen bdud rtsi dri med* pp. 1-229. Published by Gonpo Tseten, Gangtok, 1976. Within the following translation, the beginning of each page of this text is indicated by the numbers [1]-[229].

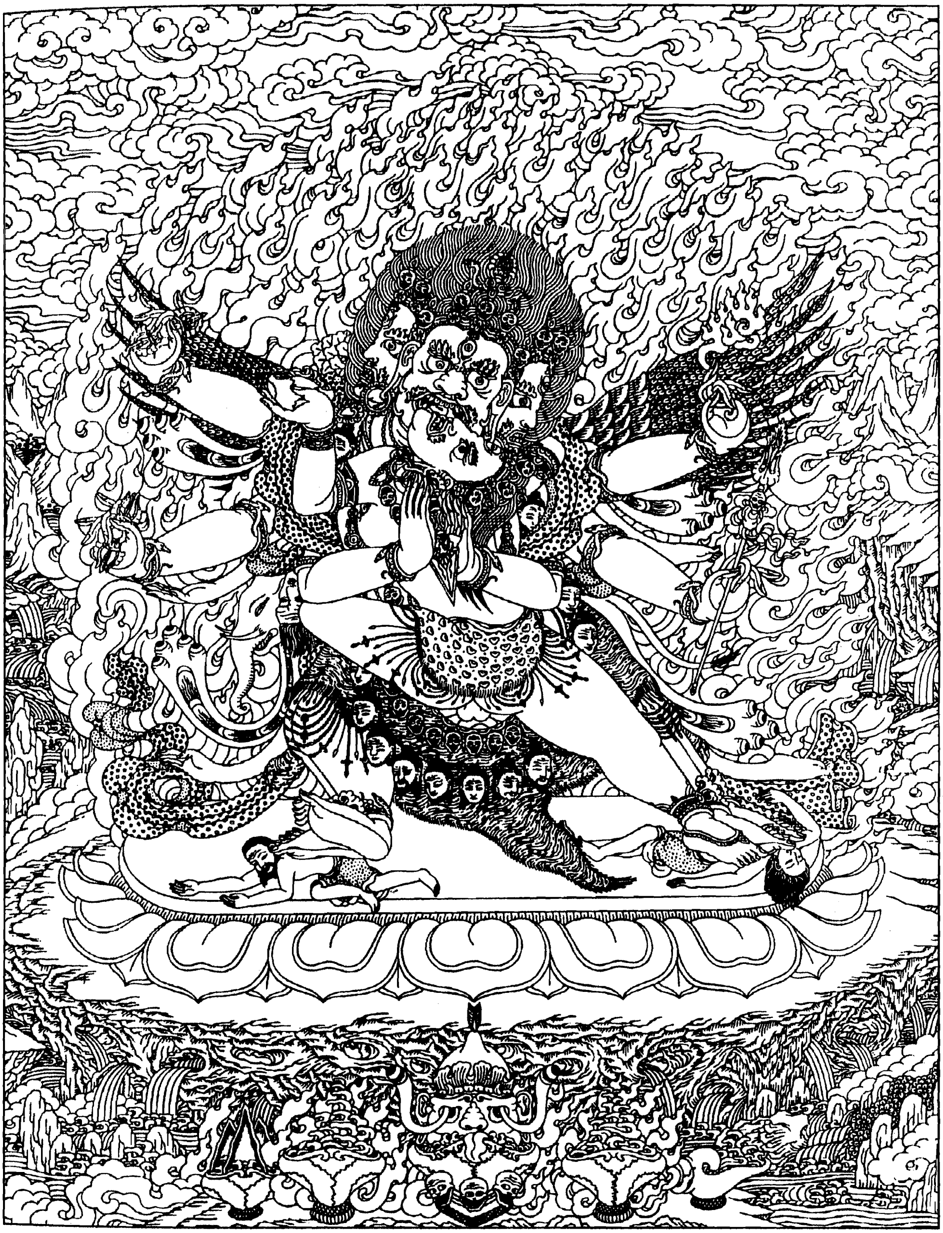
(B) *rNying ma bka' ma rgyas pa,* edited by bDud-'joms Rinpoche, Vol. THA pp. 215-557. This was published by Dubjung Lama, Kalimpong, 1982, and within the following translation the beginning of each page of this text is indicated by the numbers [215]-[557].

Throughout the present work, footnote references to these two texts are indicated by the letters A and B.

B is generally the better recension. A has numerous corruptions of spelling and grammar, not always noted in the present translation, but A evidently preserves some older readings not witnessed by B and these are noted with great interest.

A footnote reference VKMK indicates a citation from the *Fragment of the Root Tantra (Vajrakīlamūlakhaṇḍa*: Peking *bKa' 'gyur* 78, sDe-dge *bKa' 'gyur* 439*)*, the full text and English translation of which are to be found as the second chapter of this work. Reference BRT, followed by a chapter number, indicates a citation from the *Black Razor Tantra (sPu gri nag po'i rgyud*: from the cycle of Northern Treasures revealed by Rig-'dzin rgod-ldem in 1366*)*, the full text and translation of which are included here as our third chapter. The reference *Sādhana* followed by a page number, indicates that the words cited are also to be found in the *Byang gter phur pa'i 'phrin las rgyas pa dang chos srung bskang gso'i skor,* an extensive ritual practice by 'Phrin-las bdud-'joms, published by Bla-ma Zla-ba & Sherab Gyaltsen, Gangtok, 1983. Most of these citations are also to be found in the *Ma rung bdud sde 'joms pa'i mtshon cha,* more usually known as the *Byang gter phur pa dril sgrub,* to be found in the *Snga 'gyur byang gter chos skor las 'don cha'i skor,* Vol.3 pp. 589-636, published by rDo-rje brag e-vaṁ lcog-sgar Monastery in Simla, 1997, and also in the *Phur pa dril sgrub,* Smanrtsis Shesrig Spendzod Series Vol.75, Leh, 1973, pp. 467-511. Indeed, these seminal words are also to be found in countless other *sādhana* focussing upon the deity Vajrakīla, for the system taught in the *Hundred Thousand Words Commentary* is the very wellspring from which all subsequent lineages arose.

I am very grateful to all those who have given me such generous assistance in the realization of this project, especially my mentors C.R.Lama ('Khor-gdong gter-sprul 'Chi-med rig-'dzin) and Alak Zenkar rinpoche (Thub-bstan nyi-ma) who were kind enough to help me read some of the more difficult passages of the Tibetan text. I would also like to thank Dr Harunaga Isaacson and Richard Williamson, both of whom have my breathless admiration for their skilful expertise, and my friend Robert Beer for the use of his excellent artwork. May benefit spread everywhere.



Vajrakīla

EPISODE I:

SANSKRIT SOURCES FOR THE STUDY OF *KĪLANAVIDHI*

- **Kauṭilya,** ***Arthaśāstra*** **XIV.3.70-72:**

चतुर्भक्तोपवासी कृष्णचतुर्दश्यां बलिं कृत्वा शूलप्रोतस्य पुरुषस्यास्थिना कीलकान् कारयेत् ॥७०॥ एतेषामेकः पुरीषे मूत्रे वा निखात आनाहं करोति । पदेऽस्यासने वा निखातः शोषेण मारयति । आपणे क्षेत्रे गृहे वा वृत्तिच्छेदं करोति ॥७१॥ एतेनैव कल्पेन विद्युद्दग्धस्य वृक्षस्य कीलका व्याख्याताः ॥७२॥

One who has fasted for four meals should make a *bali* offering on the 14th of the dark fortnight and fashion *kīla* from the bones of a man impaled upon a stake. (70) Embedding one of these in the faeces or urine [of one's enemy] causes constipation and the suppression of urine. Implanted in his footstep or seat, it kills him by consumption. Or in his shop, field or house, it causes the destruction of his livelihood. (71) It is also taught that *kīla* made of wood from trees that have been burned by lightning [may be employed] in just this same ritual.

- ***Sudhanakumārāvadānam —***
  Mūlasarvāstivādavinayavastu **(*bhaiṣajyavastu,* Gilgit Mss pp.122-159):**
  Divyāvadāna **XXX:**

A young *nāga* who is responsible for the welfare and prosperity of the kingdom of North Pāñcāla is threatened with kidnap by an evil sorcerer (*vidyāmantradhāra,* holder of charms and spells, or *ahituṇḍika,* snake charmer) in the employment of the evil ruler of the impoverished South Pāñcāla. Here he explains the sorcerer's plan to a local hunter as he solicits his help in executing a counter stratagem:

अहमेवासौ नागः । दक्षिणपाञ्चालवैषयिकेनाहितुण्डिकेनापहृत्य नीयेत । स बल्युपहारविधानार्थं गतः । सप्तमे दिवसे आगमिष्यति । आगत्य अस्य ह्रदस्य चतसृषु दिक्षु खदिरकीलकान्निखन्य नानारङ्गैः सूत्रैर्वेष्टयित्वा मन्त्रानावर्तयिष्यति । तत्र त्वया प्रच्छन्ने संनिकृष्टे स्थातव्यम् । यदा तेनायमेवंरूपः प्रयोगः कृतो भवति तदा ह्रदमध्यात् क्वथमानं पानीयमुत्थास्यति अहं चोत्थास्यामि । तदा त्वयासौ अहितुण्डिकः शरेण मर्मणि ताडयितव्यः आशु चोपसंक्रम्य वक्तव्यः मन्त्रानुपसंहर । मा ते उत्कृत्तमूलं शिरः कृत्वा पृथिव्यां निपातयिष्यामीति । यद्यसौ मन्त्राननुपसंहृत्य प्राणैर्वियोक्ष्यते मृतेऽहं यावज्जीवं मन्त्रपाशबद्धः स्यामिति ॥

"I am that very *nāga.* I am to be extracted [from my lake] and led away by a snake-charmer from the southern district of Pāñcāla country. He has gone off in order to make preparations for a *bali* offering and he will come back in seven days. Upon his return, nailing *kīla* (Div: *śalāka*) of acacia wood to the four quarters around my lake, he will wind them around with threads of various colours and then he will recite *mantra*. At that time you should remain concealed nearby. When it happens that this ritual scheme is carried out, just as I have described it, then boiling water will rise up from the centre of the lake and I also will rise up. Then you should strike that snake charmer on a vunerable point with an arrow. And going up to him quickly you should say, "Withdraw your magic spells! Otherwise I will cut off your head from its base, causing it to fall upon the ground!" If he, not withdrawing his spells, is killed dead, so long as I am alive I will remain bound by the noose of his spell." (Thus spoke the young *nāga*.)

लुब्धकः प्राह । यदि तवैकस्यैवं गुणः स्यात् तथाप्यहमेवं कुर्याम् । प्रागेव सकलस्य राष्ट्रस्य । गच्छाम्यहं तत्र स्थान इति । ततस्तेन नागपोतकेन तस्यैकपार्श्वे गुप्तस्थानमुपदर्शितम् ॥

The hunter replied: "If this were merely for your good alone, even so I would do just that [which you ask], how much more [for the sake] of the kingdom together with all its people. I will go there to that place." And after that the young *nāga* showed him a place of concealment close by [the lake].

यावदसौ लुब्धकः सप्तमे दिवसे प्रतिगुप्ते प्रदेशे आत्मानं गोपयित्वा अवस्थितः ॥

Whereupon that hunter, after seven days had passed, having hidden himself in that secret place, he waited.

स चाहितुण्डिक आगत्य बल्युपहारं कर्तुमारब्धः । तेन चतसृषु दिक्षु चत्वारः खदिरकीलका निखाताः । नानारङ्गैः सूत्रैर्वेष्टयित्वा मन्त्रा आवर्तिताः । ततस्तस्मात् पानीयं क्वथितुमारब्धम् । लुब्धकेन च शरेण मर्मणि ताडितः । निष्कोशं चासिं कृत्वा अभिहितः । त्वमस्मद्विषयनिवासिनं नागपोतकं मन्त्रेणापहरसि । मन्त्रानुपसंहर । मा ते उत्कृत्तमूलं शिरः कृत्वा पृथिव्यां निपातयिष्यामीति ॥

And then the snake charmer returned and began to make preparations for the sacrificial *bali*. Into the four directions he implanted four *kīla* of acacia wood and, winding them around with threads of various colours, he recited *mantra*. Then, as a result of that, the water began to boil. And the hunter struck a weak spot [on the magician] with an arrow and, withdrawing his sword from its sheath, he declared, "You are living within our domain and you are stealing our young *nāga* with your magic spells. Withdraw your *mantra* or I will sever your head from its base and cause it to fall upon the ground!"

ततोऽहितुण्डिकेन दःखवेदनाभिभूतेन मरणभयभीतेन मन्त्रा व्यावर्तिताः । तत्समनन्तरं च लुब्धकेन जीविताद् व्यपरोपितः ॥

Then the snake charmer, overwhelmed by feelings of great pain and in fear of death's terrors, ceased reciting his *mantra*. Immediately afterwards, the hunter killed him.

ततो नागपोतो मन्त्रपाशबन्धनाद्विनिर्मुक्तो ह्रदादभ्युद्गम्य लुब्धकं परिष्वक्तवानेवं चाह । त्वं मे माता त्वं मे पिता । यन्मया त्वामागम्य मातापितृवियोगजं दुःखं नोत्पन्नम् । आगच्छ भुवनं गच्छावः ॥

Then that young *nāga*, being freed from the binding snare of the charmer's spell, came out from his lake, embraced the hunter and said, "You are my mother and you are my father because, since I have resorted to you, the suffering of being cut off from my parents has not arisen. Come, let us go to my home."

तेनासौ स्वभुवनं नीतः नानाविधेन चान्नपानेन संतर्पितः । रत्नानि चोपदर्शितानि मातापित्रोश्च निवेदितः । अम्ब तात एष मे सुहृच्छरणं बान्धवोऽस्यानुभावान्मम युष्माभिः सह वियोगो न जात इति । ताभ्यामप्यसौ वरेण प्रवारितो विविधानि रत्नानि दत्तानि । स तान्यादाय तस्माद् ह्रदाद् व्युत्थितः ॥

Then he led him home and satisfied him with various kinds of food and drink. And he showed him the whereabouts of precious jewels and he introduced him to his mother and father. "Mummy, Daddy! This is my friend, my kindly protector. It is through his power that my separation from you did not occur." And those two also gave that favoured one various jewels by way of a gift and he, taking them, came out from that lake.

- **Kuladatta, *Kriyāsaṁgrahapañjikā* III:**[1]

ततश्च पूर्वाह्णे सुगन्धजलस्नात आचार्यः सार्वकर्मिककलशजलेनात्मानमभिप्रोक्ष्य रक्षाचक्रादिभावनामन्त्रमुद्राभिरपि संरक्ष्य धृतवज्रघण्टासहितः ॐ वज्रोद्घाटय समयं प्रवेशय हूँ इति मन्त्रमुच्चार्य द्वारोद्घाटनं कृत्वा समाधित्रयभावनां च कृत्वा सुबाहुगाथाभिः षष्ठमप्रकरणोक्तविधिना महाबलिं दत्त्वा तत्रस्थदेवताश्च मनसाकाशेऽवस्थाप्य अत्र विहारभूमौ निर्विघ्नं करोमीति चिन्तयेत् ॥

---

[1] A complete edition of this work is in progress: Ryugen Tanemura, Oxford, 1999.

And then, during the early part of the day, being bathed in scented water, the master sprinkles himself with water from the 'vase of all ritual activities' and performs the rituals of self-protection by meditating upon the circle of protection and so on, together with the appropriate *mantra* and *mudrā*. Holding a *vajra* and bell he mutters, OṀ *Vajra, you must open [the symbolic doors] and allow the pledge (i.e. myself, the samayasattva) to enter!* HŪṀ. And, as he recites this *mantra*, he opens the symbolic doors and enters into meditation upon the triple *samādhi*. Having done so, he offers a great *bali* sacrifice in accordance with the ritual taught in *Kriyāsaṁgraha* VI, using verses of the *Subāhuparipṛcchā*. And thinking that all the local gods and spirits that dwell in that place are now present and filling the sky, [the *ācārya*] says to himself, "I must now make this here site for the monastery free of all impediments."

तदनु प्रागुत्तरगतै रेखैः सप्तसंख्याप्रयोजितैः कोष्ठानि षट्त्रिंशत्स्युः समानि वास्तुभूमिषु मध्ये पदानि चत्वारि मन्त्री तत्रावतिष्ठेत् ॥

After that, with a series of seven lines running east-west and seven lines running north-south, the ground plan of the monastery is divided up into 36 equal compartments. In the middle are four compartments, and it is there that the master should take his stand.

तद्बहिर्वह्निकोष्ठादिद्वादशेषु यथाक्रमं मेघनादकनिक्रोधप्रज्ञान्तकमहोदरत्रैलोक्यप्रसाधक-पद्मान्तकजयवीरविक्रमामृतकुण्डलिविजयमहाविजययमान्तकान् दक्षिणावर्तेनावस्थापयेत् पूजायै । तथैव तद्बहिर्वह्न्यादिविंशतिकोष्ठकेषु टक्क्यन्तचरवज्रपाशपलालरत्नशिखर-नीलदण्डदुर्जयवज्रस्फोटभीमप्रचण्डमहाबलपदनिक्षेपवज्रावेशवज्राट्टहासवज्रविदारणाचल-विद्रापकवज्राङ्कुशवज्राशनिदुर्निरीक्षानवस्थापयेत् पूजायै ॥

Within the 12 compartments around the outside of those four, beginning with the southeast and moving around clockwise in due order, [the master] should install the deities Meghanāda, Kanikrodha, Prajñāntaka, Mahodara, Trailokyaprasādhaka, Padmāntaka, Jaya, Vīravikrama, Amṛtkuṇḍalin, Vijaya, Mahāvijaya, and Yamāntaka, so that they may be worshipped. And, similarly, within the 20 compartments around the outside of those, beginning with the southeast, the deities Ṭakkirāja, Antacara, Vajrapāśa, Palāla, Ratnaśikhara, Nīladaṇḍa, Durjaya, Vajrasphoṭa, Bhīma, Pracaṇḍa, Mahābala, Padanikṣepa, Vajrāveśa, Vajrāṭṭahāsa, Vajravidāraṇa, Acala, Vidrāpaka, Vajrāṅkuśa, Vajrāśani, and Durnirīkṣa should be installed for worship.

तत्र मेघनादमहोदरजयविजयेभ्यः प्रथमतः पूजां कृत्वा स्वस्वकोष्ठकेषु स्वस्वकीलकान् अवस्थापयेत् । ॐ आः मेघनादाय हूँ स्वाहा । ॐ आः महोदराय हूँ स्वाहा ।

ॐ आः जयाय हूँ स्वाहा । ॐ आः विजयाय हूँ स्वाहा ॥

Then, having performed the worship of Meghanāda, Mahodara, Jaya and Vijaya, [the master] should establish a *kīla* for each one of them, each in his own location: OṀ ĀḤ MEGHANĀDĀYA HŪṀ SVĀHĀ. OṀ ĀḤ MAHODARĀYA HŪṀ SVĀHĀ. OṀ ĀḤ JAYĀYA HŪṀ SVĀHĀ. OṀ ĀḤ VIJAYĀYA HŪṀ SVĀHĀ.

तथैवाचलाद्यष्टाविंशतिक्रोधानां स्वस्वकोष्ठकेषु स्वस्वकीलकान् अवस्थापयेत् । ॐ आः अचलाय हूँ स्वाहा । ॐ आः विद्रापकाय हूँ स्वाहा । ॐ आः वज्राङ्कुशाय हूँ स्वाहा । ॐ आः महाविजयाय हूँ स्वाहा । ॐ आः यमान्तकाय हूँ स्वाहा । ॐ आः वज्राशनिमहाक्रोधाय हूँ स्वाहा । ॐ आः दुर्निरीक्षाय हूँ स्वाहा । ॐ आः टक्किराजाय हूँ स्वाहा । ॐ आः अन्तचराय हूँ स्वाहा । ॐ आः वज्रपाशाय हूँ स्वाहा । ॐ आः कनिक्रोधाय हूँ स्वाहा । ॐ आः प्रज्ञान्तकाय हूँ स्वाहा । ॐ आः पलालाय हूँ स्वाहा । ॐ आः रत्नशिखराय हूँ स्वाहा । ॐ आः नीलदण्डाय हूँ स्वाहा । ॐ आः दुर्जयाय हूँ स्वाहा । ॐ आः वज्रस्फोटाय हूँ स्वाहा । ॐ आः त्रैलोक्यप्रसाधकाय हूँ स्वाहा । ॐ आः पद्मान्तकाय हूँ स्वाहा । ॐ आः वज्रभीमाय हूँ स्वाहा । ॐ आः प्रचण्डाय हूँ स्वाहा । ॐ आः महाबलाय हूँ स्वाहा । ॐ आः पदनिक्षेपाय हूँ स्वाहा । ॐ आः वज्रावेशाय हूँ स्वाहा । ॐ आः वीरविक्रान्ताय हूँ स्वाहा । ॐ आः अमृतकुण्डलिने हूँ स्वाहा । ॐ आः वज्राट्टहासाय हूँ स्वाहा । ॐ आः वज्रविदारणाय हूँ स्वाहा ॥

And in the same way he should set up a *kīla* for Acala and each of the other 28 wrathful deities, each in his own location. OṀ ĀḤ ACALĀYA HŪṀ SVĀHĀ. OṀ ĀḤ VIDRĀPAKĀYA HŪṀ SVĀHĀ. OṀ ĀḤ VAJRĀṄKUŚĀYA HŪṀ SVĀHĀ. OṀ ĀḤ MAHĀVIJAYĀYA HŪṀ SVĀHĀ. OṀ ĀḤ YAMĀNTAKĀYA HŪṀ SVĀHĀ. OṀ ĀḤ VAJRĀŚANIMAHĀKRODHĀYA HŪṀ SVĀHĀ. OṀ ĀḤ DURNIRĪKṢĀYA HŪṀ SVĀHĀ. OṀ ĀḤ ṬAKKIRĀJĀYA HŪṀ SVĀHĀ. OṀ ĀḤ ANTACARĀYA HŪṀ SVĀHĀ. OṀ ĀḤ VAJRAPĀŚĀYA HŪṀ SVĀHĀ. OṀ ĀḤ KANIKRODHĀYA HŪṀ SVĀHĀ. OṀ ĀḤ PRAJÑĀNTAKĀYA HŪṀ SVĀHĀ. OṀ ĀḤ PALĀLĀYA HŪṀ SVĀHĀ. OṀ ĀḤ RATNAŚIKHARĀYA HŪṀ SVĀHĀ. OṀ ĀḤ NĪLADAṆḌĀYA HŪṀ SVĀHĀ. OṀ ĀḤ DURJAYĀYA HŪṀ SVĀHĀ. OṀ ĀḤ VAJRASPHOṬĀYA HŪṀ SVĀHĀ. OṀ ĀḤ TRAILOKYAPRASĀDHAKĀYA HŪṀ SVĀHĀ. OṀ ĀḤ PADMĀNTAKĀYA HŪṀ SVĀHĀ. OṀ ĀḤ VAJRABHĪMĀYA HŪṀ SVĀHĀ. OṀ ĀḤ PRACAṆḌĀYA HŪṀ SVĀHĀ. OṀ ĀḤ MAHĀBALĀYA HŪṀ SVĀHĀ. OṀ ĀḤ PADANIKṢEPĀYA HŪṀ SVĀHĀ. OṀ ĀḤ VAJRĀVEŚĀYA HŪṀ SVĀHĀ. OṀ ĀḤ VĪRAVIKRĀNTĀYA HŪṀ SVĀHĀ. OṀ ĀḤ AMṚTAKUṆḌALINE HŪṀ SVĀHĀ. OṀ ĀḤ VAJRĀṬṬAHĀSĀYA HŪṀ SVĀHĀ. OṀ ĀḤ VAJRAVIDĀRAṆĀYA HŪṀ SVĀHĀ.

ततो वास्तुमध्ये निषद्य रँजातसूर्यस्थहूँजविश्ववज्रस्थितहूँकारकिरणजज्वलद्वज्रविसरैर् निःसन्ध्येकखण्डीभूतं वज्रप्राकारपञ्जरशरजालवितानमध्यस्थश्च ज्वलद्दुःसहज्वालाविश्ववज्रमयीं भूमिं विभाव्य तन्मध्ये झटिति वज्रसत्त्वरूपात्मपरावृत्त्या त्रैलोक्यविजयपरनामा वज्रहूँकारो विश्वाब्जसूर्यस्थभैरवकालरात्रावालीढचरणद्वयेनाक्रान्तः क्रुध्यत् कल्पान्तकालानलवज्ज्वलन्मरीचिसंचयः कवलयन्निव निखिलजगद्विघ्नवृन्दानि नीलपीतहरितमूलसव्येतरव्यात्तवक्त्रत्रयो दंष्ट्रोत्कटललज्जिह्वः प्रतिमुखं सभ्रूभङ्गकुटिलरक्तवर्तुलत्रिनेत्रः षण्मुद्रो ललाटस्थपञ्चकपालमालागलावलम्बितगलदस्रशिरःश्रेणीविभूषणः समुण्डमेखलाव्याघ्रचर्माम्बरधरो नीलानन्तवलयितोर्ध्वज्वलत्कपिलकुन्तलस्तक्षकादिनागराजकृतमण्डनो वज्रघण्टान्वितकराभ्यां वज्रमुष्टिद्वयं पृष्ठलग्नं कनिष्ठाद्वयं शृङ्खलितं प्रसृततर्जनीद्वयमिति त्रैलोक्यविजयमुद्रया स्वाभप्रज्ञासमापन्नः सव्यकराभ्यामङ्कुशपाशौ वामाभ्यां कपालखट्वाङ्गे दधानो गर्जद्धूँकारमुखरदिङ्मुखः स्वहृद्धूँकारात् प्रसृतरश्मिभिर् दशदिग्विघ्नान्कर्षयेत् ॥

Then, being seated in the centre of the site, [the master] should meditate upon a sun arising from the syllable RAṀ with a *viśvavajra* upon that, generated from the syllable HŪṀ. From a syllable HŪṀ on its top radiate out a mass of rays of light which transform into blazing *vajra*s and of these, by their becoming united as one, joining together without any break, are composed the *vajra* fence and the tent and the network of arrows and the awning. Enclosed within that is the blazing earth composed of unbearably bright flaming *viśvavajra*. Then, all at once, [the master] having transformed himself into the nature of Vajrasattva, arises [in wrathful guise] as Vajrahūṁkāra, otherwise known as Trailokyavijaya, standing in the centre of that area upon a sun and multicoloured lotus in the *ālīḍha* posture with right leg advanced and left knee drawn back. Very angry and blazing like the fire at the end of an aeon with a mass of rays of light, his two feet trample upon Bhairava and Kālarātrī and [as his food] it is as if he gulps down the entire multitude of interrupting worldly demons. He has three faces, the central one of which is blue, the right yellow, and the left green. His mouths are wide open with protruding fangs and flickering tongues and from each face glare three rolling red eyes with frowning eyebrows. Adorned with the six bone ornaments, he wears a garland of five skulls upon his forehead and from his neck hangs a string of freshly severed heads, dripping with blood. To clothe himself he wears the skin of a tiger fastened with a girdle of human heads, and the upward flaming reddish-brown hair on his head is wrapped around with the dark blue serpent Ananta. Takṣaka and the rest of the *nāga* kings act as his ornaments. Adopting the hand gesture of Trailokyavijaya, in which the two hands in the form of *'vajra* fists' hold *vajra* and bell with their backs pressed together and little fingers entwined while the index fingers are stretched out threateningly, he embraces his wisdom consort who is his own reflection. [With his remaining] two right hands he holds an iron hook and a noose, and in the two hands on the left he holds a human skull and *khaṭvāṅga*. Noisily roaring the sound of HŪṀ in all directions, from the HŪṀ in his heart shoot out rays of light by means of which he gathers together all the obstacle-creating demons in the ten directions.[2]

तत उत्तरसाधको मेघनादाद्याकारान्प्रत्येकं परावृत्य तान्स्वस्वकीलकान्समर्पयेत् । प्रथममाग्नेयादिकोणाद्बहिश्चतुःकोणेषु वक्ष्यमाणस्वस्वमन्त्रेण कीलाकोटनं कारयेत् ॥

Then the ritual assistant should transform himself and arise, one by one, in the forms of the deities Meghanāda and so on, [and to each deity] he should entrust an individual *kīla*. And then he should cause [the deities] to hammer down those *kīla* with their own *mantra*, as will be taught below, first of all in the southeastern corner and so on, and then from there to the four outer corners.

ते च कीलका दैर्घ्येणाष्टादशद्वादशाष्टाङ्गुलप्रमाणा यथाक्रमं परिणाहेण षट्चतुःसाधिकसार्द्धद्व्यङ्गुलप्रमाणाः । हेमजाः खादिरा वा सार्वकर्मिककलशजलाभिषिक्ताः सार्वकर्मिकमन्त्राधिष्ठिताः ॥

In length those *kīla* should be either 18 or 12 or eight digits, in that order, and they should be six, four, or more than two and a half digits across. Made of brass or acacia wood, they are to be sprinkled with water from the 'vase of all rites' and consecrated with the *mantra* of all rites (OṀ VAJRAYAKṢA HŪṀ).

ततोऽष्टाविंशतिरेखानामग्राग्रे यथाक्रममैशानीदिशमारभ्य अचलविद्रापकवज्राङ्कुशमहाविजययमान्तकवज्राशनिदुर्निरीक्षनामानो नीलपीतसितधवलनीलपीतशुक्लाः सिद्धार्थरक्तचन्दनविलेपिता रक्तपुष्पयज्ञोपवीतालक्तकैरुपशोभिता नाभेरध एकशूलाकारा उपर्यचलादिक्रोधानामाकाराः ॥ एवमाग्नेयदिशमारभ्य टक्कयन्तचरवज्रपाशकनिक्रोधप्रज्ञान्तकपलालरत्नशिखरा नीलगौरकृष्णश्यामशुक्लहरितपीताः । शेषं पूर्ववत् ॥ तथा नैर्ऋत्यदिशमारभ्य नीलदण्डदर्जयवज्रस्फोटत्रैलोक्यप्रसाधकपद्मान्तकभीमप्रचण्डा नीलपीतरक्तश्यामरक्तहरितपीताः । अस्मिन्नपि पूर्ववत् ॥ तथैव वायुदिशमारभ्य महाबलपदनिक्षेपवज्रावेशवीरविक्रान्तामृतकुण्डलिवज्राट्टहासवज्रविदारणा नीलश्यामविश्ववर्णसितनीलशुक्लहरिताः । अत्रापि शेषं पूर्ववत् ॥

Then, commencing in the northeastern corner and moving in sequence [around the site], on the 28 tips of the lines [marking out the ground plan] there are [to be placed *kīla* with the names of the deities]: blue Acala, yellow Vidrāpaka, white Vajrāṅkuśa, white Mahāvijaya, blue Yamāntaka, yellow Vajrāśani, and white Durnirīkṣa. These are to be smeared with white mustard seed and red sandalwood, and adorned with red paint and a sacred thread of red flowers. Below the navel, each is in the form of a single spike, and from the waist up each has the form of its respective wrathful king, Acala and the rest. In the same way, beginning in the southeastern corner, there are the blue Ṭakkirāja, white Antacara, black Vajrapāśa, dark Kanikrodha, white Prajñāntaka, green Palāla, and yellow Ratnaśikhara. These are to be smeared and so on, as before. Similarly, beginning in the southwest there are the blue Nīladaṇḍa, yellow Durjaya, red Vajrasphoṭa, dark Trailokyaprasādhaka, red Padmāntaka, green Bhīma, and yellow Pracaṇḍā. These are also to be smeared and so on, as before. And in the same way, beginning in the northwest there are the blue Mahābala, dark Padanikṣepa, multicoloured Vajrāveśa, white Vīravikrānta, blue Amṛtakuṇḍalin, white Vajrāṭṭahāsa, and green Vajravidāraṇa. These also are to be smeared and so on, as before.

---

[2] This and other paragraphs below were utilized almost verbatim by Abhayākaragupta, approximately a century and a half later. See below, pp.71 *ff.*

ततश्चाचलादयोऽष्टाविंशतिक्रोधा हूँकारजवज्रमुद्गराङ्कितदक्षिणभुजा नाभेरुपर्यात्मरूपा अधः शूलाकारा वामहस्ते ध्येयाः । ॐ वज्राचल महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वईशानानां कायवाक्चित्तं कीलय हूँ हूँ फट् । इति चोच्चारणपूर्वकमीशानस्य मस्तके कीलयन्तमचलाकारकीलकं चिन्तयेत् ॥ तथा ॐ वज्रमुद्गर वज्रकीलाकोटय हूँ । इति पठन्नाकोटयेत् ॥

And then Acala and the rest of those 28 wrathful deities are to be meditated upon in the left hand, each one in his own likeness above the waist and in the form of a sharp spike below, holding *vajra*-hammers born of the syllable HŪṀ in their right hands. OṀ *Vajra Unshakeable One, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of Īśāna and all his followers* HŪṀ HŪṀ PHAṬ. And, as soon as this is said, one imagines placing a spike in the likeness of Acala onto the head of Īśāna in order to nail him down. OṀ *Vajra Hammer you must beat down upon the vajra spike* HŪṀ. And, so saying, one should hammer down [the spike].

एवं ॐ विद्रापक महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वब्रह्मणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्राङ्कुश महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वामृतकराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रविजय महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वेन्द्राणां सपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ आः यमान्तकृत् महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सूर्याणां सपरिवाराणां कायवाक्चित्तं

कीलय हूँ फट् ॥ ॐ वज्राशनि महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वोपेन्द्राणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रदुर्निरीक्ष महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वकार्तिकेयानां सपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रमुद्गराकोटय वज्रकीलम् । आज्ञापयति वज्रधरो हूँ फट् ॥ अयं च मन्त्रः प्रतिकीलकमुच्चारणीयः ॥

And similarly: OṀ *You Who Puts to Flight, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of Brahmā and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Hook, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of Amṛtakara and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Victorious One, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of Indra and all his followers* HŪṀ PHAṬ. OṀ ĀḤ *Yamāntakṛt, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the Sun and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Devourer, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the younger brother of Indra and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Unbearable to Behold, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of Kārtikeya and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Hammer, Vajradhara commands that you nail down the vajrakīla* HŪṀ PHAṬ. These *mantra*, too, are to be recited as one moves from *kīla* to *kīla*.

ॐ टक्किराज महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टाग्नीनां सपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रान्तचर महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वद्रुमकिन्नरराजसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रपाश महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टसर्वार्थसिद्धविद्यानां[3] सपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रकनि महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टयमानां सपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ प्रज्ञान्तकृत् महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टपञ्चशिखगन्धर्वराजसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रपलाल महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टभृङ्गरीटिसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ रत्नशिखर महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टबलभद्रसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ आः नीलदण्ड

---

[3] MS: *sarvārthasiddhavidyān sarvaduṣṭasaparivārāṇāṁ.*

महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टनैर्ऋत्यसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ आः दुर्जय महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टपृथिवीदेव्याः सपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रस्फोट महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टवेमचित्रीसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रत्रैलोक्यप्रसाधक महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टवरुणसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ आः पद्मान्तकृत् महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टनन्दिकेश्वरसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रभीम महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टवलिरसुरेन्द्रसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रप्रचण्ड महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टप्रह्लादसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ आः महाबल महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टवायुसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रपदनिक्षेप महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टमहाकालसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रावेश महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टविनायकसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वीरविक्रान्त महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टकुबेरसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रामृतकुण्डलि महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टजयकरसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्राट्टहास महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टमधुकरसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ ॐ वज्रविदारण महाक्रोध कीलय सर्वविघ्नान् । आज्ञापयति वज्रधरः सर्वदुष्टवसन्तसपरिवाराणां कायवाक्चित्तं कीलय हूँ फट् ॥ एवं कीलनाकोटनाभ्यां विघ्नवृन्दं महासुखे तथतैकरसे संस्थाप्य शेषविघ्नान् दूरतः पलायमानान् संचिन्त्य सर्वथा निर्विघ्नभूभागमधिमुञ्चेदित्येकः क्रमः ॥

OṀ *King of the Realm of Desire, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil fire god and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Traveller to the Final Goal, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the wooden king of the* kinnara *and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Noose, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of all evil beings*

possessed of powerful spells and magical attainments together with their followers HŪṀ PHAṬ. OṀ *Vajra-Youth, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of all evil-doers and their followers* HŪṀ PHAṬ. OṀ *Prajñāntakṛt, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the five-tufted king of the* gandharva *and all his evil followers* HŪṀ PHAṬ. OṀ *Vajra-palāla, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of all those evil ones who attend upon Śiva together with their followers* HŪṀ PHAṬ. OṀ *Jewel-crested One, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil Balabhadra and all his followers* HŪṀ PHAṬ. OṀ ĀḤ *Blue Mace, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil Nirṛta and all his followers* HŪṀ PHAṬ. OṀ ĀḤ *Difficult to Conquer, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil goddess of the earth together with all her followers* HŪṀ PHAṬ. OṀ *Vajra-Bursting, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil Vemacitri and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Subjugator of the Triple World, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil water god and all his followers* HŪṀ PHAṬ. OṀ ĀḤ *Padmāntakṛt, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil Nandikeśvara and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Terrifier, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil Surendra and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Ferocious One, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil Prahlāda and all his followers* HŪṀ PHAṬ. OṀ ĀḤ *Mighty Power, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil wind god and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Foot-stomper, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil great black one and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Fit of Rage, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil one who leads astray and all his followers* HŪṀ PHAṬ. OṀ *Subjugator of Heroes, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil king of the north and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Swirling Nectar, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of the evil Jayakara and all his followers* HŪṀ PHAṬ. OṀ *Vajra-Laughter, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of all evil charmers and their followers* HŪṀ PHAṬ. OṀ *Vajra-Crusher, great deity of wrath, you must nail down all obstructors. Vajradhara commands that you nail down the body, speech and mind of*

the evil god of spring and all his followers HŪṂ PHAṬ. Being transfixed with a nail and hammered down in this manner, the host of obstacle-creating demons are established in the great bliss of the natural condition in which there is but a single taste (*tathataikarasam),* and one should imagine that the remaining obstacles flee far away. Being fully convinced that this is the case, the site in its entirety becomes free of obstacles. This is the first method.

अथवा ॐ आः यमान्तकृत् सर्वदुष्टेन्द्रोपेन्द्रान् सपरिवारान् कीलय हूँ फट् ॥ ॐ आः टक्कि सर्वदुष्टाग्नीन् सपरिवारान् कीलय हूँ फट् ॥ ॐ आः मेघनाद महाक्रोध सर्वदुष्टविघ्नान् सपरिवारान् कीलय हूँ फट् ॥ ॐ आः प्रज्ञान्तकृत् सर्वदुष्टयमान् सपरिवारान् कीलय हूँ फट् ॥ ॐ आः नीलदण्ड सर्वदुष्टनैर्ऋतीन् सपरिवारान् कीलय हूँ फट् ॥ ॐ आः महोदर महाक्रोध सर्वदुष्टविघ्नान् सपरिवारान् कीलय हूँ फट् ॥ ॐ आः पद्मान्तकृत् सर्वदुष्टनागान् सपरिवारान् कीलय हूँ फट् ॥ ॐ आः महाबल सर्वदुष्टवायून् सपरिवारान् कीलय हूँ फट् ॥ ॐ आः जय महाक्रोध सर्वदुष्टविघ्नान् सपरिवारान् कीलय हूँ फट् ॥ ॐ आः विघ्नान्तकृत् सर्वदुष्टकुबेरान् सपरिवारान् कीलय हूँ फट् ॥ ॐ आः अचल सर्वदुष्टविनायकान् सपरिवारान् कीलय हूँ फट् ॥ ॐ आः विजय महाक्रोध सर्वदुष्टईशानान् सपरिवारान् कीलय हूँ फट् ॥ इति मन्त्रैः कीलनाकोटनं कुर्यात् ॥ महाविजयकनिक्रोधत्रैलोक्यप्रसाधकवीरविक्रमाणां स्थाने यथाक्रमं यमप्रज्ञापद्मविघ्नान्तका ज्ञेयाः ॥ तथा दुर्निरीक्षटक्किरत्नशिखरनीलदण्डप्रचण्डमहाबलवज्रविदारणाचलानां स्थानेषु टक्किमेघनादनीलदण्डमहोदरमहाबलजयाचलविजया अष्टक्रोधा विज्ञेया इति द्वादश कीलकानारोपयेत् ॥ इति द्वितीय क्रमः ॥

Alternatively: OṂ ĀḤ *Yamāntakṛt you must nail down all the evil followers of Indra and his younger brother, together with their retinues* HŪṂ PHAṬ. OṂ ĀḤ *Ṭakkirāja you must nail down all the evil followers of Agni and their retinues* HŪṂ PHAṬ. OṂ ĀḤ *Meghanāda the king of wrath, you must nail down all the evil obstructors together with their retinues* HŪṂ PHAṬ. OṂ ĀḤ *Prajñāntakṛt you must nail down all the evil followers of Yama and their retinues* HŪṂ PHAṬ. OṂ ĀḤ *Nīladaṇḍa you must nail down all the evil followers of Nirṛti and their retinues* HŪṂ PHAṬ. OṂ ĀḤ *Mahodara the king of wrath, you must nail down all the evil obstructors and their retinues* HŪṂ PHAṬ. OṂ ĀḤ *Padmāntakṛt you must nail down all the evil* nāga *and their retinues* HŪṂ PHAṬ. OṂ ĀḤ *Mahābala you must nail down all the evil followers of Vāyu and their retinues* HŪṂ PHAṬ. OṂ ĀḤ *Jaya the king of wrath, you must nail down all the evil obstructors and their retinues* HŪṂ PHAṬ. OṂ ĀḤ *Vighnāntakṛt you must nail down all the evil followers of Kubera and their retinues* HŪṂ PHAṬ. OṂ ĀḤ *Acala you must nail down all the evil followers of Vināyaka and their retinues* HŪṂ PHAṬ. OṂ ĀḤ *Vijaya the king* *of wrath, you must nail down all the evil followers of Īśāna and their retinues* HŪṀ PHAṬ. With these *mantra* one should hammer them and nail them down. And it should be understood that Yamāntaka, Prajñāntaka, Padmāntaka, and Vighnāntaka occupy the places of Mahāvijaya, Kanikrodha, Trailokyaprasādhaka and Vīravikrama, in that order. Similarly, the eight comprising Ṭakkirāja, Meghanāda, Nīladaṇḍa, Mahodara, Mahābala, Jaya, Acala and Vijaya, should be put in the places of Durnirīkṣa, Ṭakkirāja, Ratnaśikharin, Nīladaṇḍa, Pracaṇḍa, Mahābala, Vajravidāraṇa and Acala. That is the way in which those 12 *kīla* are to be set up. This is the second method.

यद्वा यमान्तकादीनां स्थाने वज्राङ्कुशवज्रपाशवज्रस्फोटवज्रावेशक्रोधाकारांश्चतुःकीलकान् एवारोपयेत् ॥ इति तृतीयक्रमः ॥ इति विघ्नकीलनविधिः ॥

Otherwise one may establish four *kīla* in the guise of the wrathful iron hook (Vajrāṅkuśa), noose (Vajrapāśa), fetters (Vajrasphoṭa) and bell (Vajrāveśa) in place of Yamāntaka and so on [in the four doorways]. This is the third method.

This is the ritual procedure for nailing down obstructing demons.

- **Kuladatta, *Kriyāsaṁgrahapañjikā* VI:**

ततः खदिरवज्रकीलका दृढान्यकाष्ठमया वा अस्थिमया वा दीर्घेणाष्टादशाङ्गुला द्वादशाङ्गुला अष्टाङ्गुला वा यथाक्रमं षट्चतुःसार्धाधिकद्वाङ्गुलास्थूलाश्चतुःकीलका मण्डलबाह्यचतुःकोणेषु कीलनीयाः ॐ वज्रकील कीलय सर्वविघ्नान् बन्ध । इत्यनेन हृदयेनाष्टोत्तरशतं परिजप्ताः । तानुत्तरसाधकः समर्पयेत् । एकोत्तरसाधकपक्षे चतुरुत्तरसाधकपक्षे यथाक्रममेकैकं समर्पयेत् ॥

Then four *vajrakīla* made of acacia wood, or some other kind of hard wood, or bone, should be nailed down in the outer corners of the *maṇḍala*. Those four *kīla* should be either 18 digits in length, or 12 digits, or eight, in that order, and they should be either six or four or at least two and a half digits thick. [And that nailing down should be accompanied] with this heart *mantra* recited 108 times: OṀ VAJRAKĪLA KĪLAYA SARVAVIGHNĀN BANDHA (OṀ *Vajrakīla, you must nail down. Suppress all obstructing demons!*). They should be placed in position by a ritual assistant. And they are to be placed in position one at a time, in proper sequence, whether there be one ritual assistant or four.

तद्यथा ॐ घ घ घातय घातय सर्वदुष्टान् हूँ फट् । कीलय कीलय सर्वपापान
हूँ फट् । ॐ वज्रविजय महाक्रोध वज्रधर आज्ञापयति स्वाहा । इति पूर्वद्वाराचाय
ऐशान्यां कीलयेत् । वामवज्रमुष्ट्यां नाभेरधः सूच्याकारं तदूर्ध्वं
क्रोधरूपमक्षोभ्यस्वभावं कीलकं ध्यात्वा दक्षिणकरेण त्रिशूकवज्रमुद्गरेणाकोटयेत् । ॐ
वज्रमुद्गर आकोटय हूँ इति पठन् ॥

It is like this: OṀ *slay, slay! You must kill, kill all malignant ones* HŪṀ PHAṬ. *Nai down, nail down all evil doers* HŪṀ PHAṬ. OṀ *Vajravijaya, you great king of wrath Vajradhara commands it* SVĀHĀ. With these words the [assistant acting in th function of] master at the eastern gate should nail down the northeastern corne With his left hand in the *vajra* fist gesture, he holds a *kīla* that he contemplates a having the form of a wrathful king with the nature of Akṣobhya above the navel while its lower part is in the form of a sharp spike. In his right hand he holds hammer marked with a three-pronged *vajra* with which he beats down upo that *kīla* whilst reciting, OṀ *Vajra hammer, you must hammer down* HŪṀ.

ततो दक्षिणद्वाराचार्यः ॐ घ घ घातय घातय सर्वदुष्टान् हूँ फट् । कील
कीलय सर्वपापान् हूँ फट् । ॐ मेघनाद वज्रमहाक्रोध वज्रधर आज्ञापय
स्वाहा । इति पठन् रत्नसंभवस्वभावं क्रोधरूपं कीलकं ध्यात्वाग्नेयान
कीलनाकोटनं च कुर्यात् । शेषं पूर्ववत् ॥

Then the master at the southern gate should nail down and hammer the south eastern corner with a *kīla* that he contemplates as having the form of a wrathfu king with the nature of Ratnasambhava while he recites, OṀ *slay, slay! You mus kill, kill all malignant ones* HŪṀ PHAṬ. *Nail down, nail down all evil doers* HŪṀ PHA OṀ *Meghanāda, you great king of vajra wrath, Vajradhara commands it* SVĀHĀ. Al else is as before.

ततः पश्चिमद्वाराचार्यः ॐ घ घ घातय घातय सर्वदुष्टान् हूँ फट् । कील
कीलय सर्वपापान् हूँ फट् । ॐ महोदर वज्रक्रोध वज्रधर आज्ञापयति स्वाहा
इति पठन्नमिताभस्वभावं क्रोधरूपं कीलकं ध्यात्वा नैर्ऋत्यां कीलनाकोटनं च कुर्यात्
शेषं पूर्ववत् ॥

Then the master at the western gate should nail down and hammer the south western corner with a *kīla* that he contemplates as having the form of a wrathfu king with the nature of Amitābha while he recites, OṀ *slay, slay! You must kill, kil all malignant ones* HŪṀ PHAṬ. *Nail down, nail down all evil doers* HŪṀ PHAṬ. O *Mahodara, you king of vajra wrath, Vajradhara commands it* SVĀHĀ. All else is a before.

तदनूत्तरद्वाराचार्यः ॐ घ घ घातय घातय सर्वदुष्टान् हूँ फट् । कीलय कीलय सर्वपापान् हूँ फट् । ॐ जय वज्रमहाक्रोध वज्रधर आज्ञापयति स्वाहा । इति पठन्नमोघसिद्धिस्वभावं क्रोधरूपं कीलकं ध्यात्वा वायव्यां कीलनाकोटनं च कुर्यात् । शेषं पूर्ववत् ॥

After that the master at the northern gate should nail down and hammer the northwestern corner with a *kīla* that he contemplates as having the form of a wrathful king with the nature of Amoghasiddhi while he recites, OṀ *slay, slay! You must kill, kill all malignant ones* HŪṀ PHAṬ. *Nail down, nail down all evil doers* HŪṀ PHAṬ. OṀ *Jaya, you great king of vajra wrath, Vajradhara commands it* SVĀHĀ. All else is as before.

ततश्चक्रेशः प्राग्वत् सलीलं वज्रपदनृत्यं कृत्वा अभिमुखवज्रमुष्टिद्वयं बद्ध्वा कटिप्रदेशे स्थाप्य ऐशानां दिशमारभ्य प्रदक्षिणं कीलनाकोटनं कीलकमन्त्रेण भावनयैवाष्टासु दिक्षु कुर्यात् । मन्त्रः । ॐ वज्रकील कीलय सर्वविघ्नान् हूँ फट् । आकोटनं च पूर्ववत् । तत्र विदिक्षु विजयादयः । दिक्षु यथाक्रमं यमारिकनिक्रोधत्रैलोक्यप्रसाधकवीरविक्रमवज्रमहाक्रोधरूपान् विचिन्तयेत् ॥

Then the [*vajra* master, assuming the role of] lord of the *maṇḍala* (*cakreśa*) dances as before with *vajra* steps in a graceful manner. Then, having arranged his two hands in the gesture of *vajra* fists in front of his face, he lowers them to the region of his hips and makes a circumambulation of the *maṇḍala*. Beginning in the northeastern corner, he proceeds around the eight directions where he meditates on nailing and hammering down in the manner just described (except that on this occasion he uses) the *kīlakamantra*. This is the *mantra*: OṀ VAJRAKĪLA KĪLAYA SARVAVIGHNĀN HŪṀ PHAṬ. And the hammering down should be done as before. In this case, Vijaya and the rest occupy the intermediate directions and one should contemplate Yamāri in the east, Kanikrodha in the south, Trailokyaprasādhaka in the west, and Vīravikrama in the north, in the forms of *vajra* kings of great wrath.

अथवा अनया मुद्रया कीलयेत् । तत्र वज्रबन्धे मध्यमासूचीं तर्जन्यां वाकुञ्चाङ्गुष्ठं मूर्ध्नि न्यसेदिति । तांश्च कीलकान् छत्रैः पञ्चोपहारैर्बलिदानैश्च पूजयेत् । एवं कीलनाकोटनाभ्यां विघ्नवृन्दं महासुखेन तथैकरसं चिन्तयेत् । शेषविघ्नांश्च दूरतः पलायमानान् । तदेवमूर्ध्वाधस्तिर्यग्महाचक्रवालपर्यन्तं जगत्सर्वथा निर्विघ्नमधिमुञ्चेत् । ततो निर्विघ्नभुवं ज्वलाकारप्रभां दृष्ट्वा कीलकाद्बहिर्वज्रपञ्जरं सरश्मिकं ततो बहिर्वज्रप्राकारं सरश्मिकं दृष्ट्वा तस्माद्बहिर्दिग्बन्धं माहेन्द्रमण्डलं पीतवर्णचतुरस्रं ततः

सीमाबन्धं चाग्निमण्डलं त्रिकोणं रक्तवर्णं विभावयेत् । पूर्वोक्तमन्त्रमुद्राभ्यां चाधितिष्ठेत् ॥

इति परिक्रमणविधिः ॥

Otherwise the nailing down may be performed with this *mudrā*. In this case, binding the *vajra*[*mudrā*], with either the central fingers or the forefingers extended and bending the thumbs, this should be placed upon the forehead. And one should worship those *kīla* with parasols, the five offerings (flowers, incense, lamps, perfume and food) and with gifts of *bali* cakes. One should think that the host of obstructors attain the blissful single taste of the natural condition due to being transfixed and hammered in that way, and that the remaining hindering demons flee far away. Thus he should be convinced that the whole world, above, below and across, out as far as the limits of the universe, is everywhere free of obstacles. Then that earth free of obstacles should be seen as blazing with light in the form of flames and outside the *kīla* there is a *vajra* enclosure shining with rays. Outside of that there is seen a *vajra* wall shining with rays, and outside of that the directions are bound with the *maṇḍala* of the great earth, yellow in colour and square. And outside of that one should imagine that the borders are bound with the *maṇḍala* of fire, red in colour and triangular. And by means of the *mantra* and *mudrā* just taught, one should take control of [the site].

This is the method of ritual circumambulation [of the *maṇḍala* site].

- **Two instructions on the practice of *vetālasādhana* (*śavasādhana*, *vetālavidhi*), from the *Āryamañjuśrīmūlakalpa* as edited by M.M.T. Ganapati Sastri, p.292:**

अथ वेतालं साधयति । अक्षताङ्गं पुरुषं गृहीत्वा चतुरखदिरकीलकैः यन्त्रितस्योरस्युपविश्य रत्नचूर्णं जुहुयात् । तस्य जिह्वाग्रे चिन्तामणिरत्नं दृश्यते । तं गृह्य विद्याधरचक्रवर्ती भवति ॥ यानि प्रहरणानि चिन्तयति तानि मनसैवोपपद्यन्ते ॥ योजनशतं प्रभयावभासयति । इच्छया कालं करोति । यत्रेच्छति तत्र गच्छति ॥ लोकधात्वन्तरेऽपि विद्याधरचक्रर्वी भवति ॥ च्युतो विमलायां लोकधातावुपपद्यते ॥

Then one causes [the rite of] the animated corpse to be accomplished: Having obtained the unbroken [body of a dead] man, it is to be held down (*yantrita*) by four *kīla* of acacia wood and one should sit upon its chest and make oblations of powdered gems. Then one sees the wish-fulfilling jewel on the tip of its tongue. Seizing it, one becomes a knowledge-holding universal emperor. Whatever one thinks of conquering, all that is achieved by [the power of] his mind. He illuminates [to a distance of] one hundred *yojana* with his splendour. Whatever he wishes is immediately done. Wherever he desires to be, there he goes. And he remains a knowledge-holding universal emperor until the end of the world. When he dies, he is reborn in a realm of stainless purity.

द्वितीयं वेतालसाधनम् । अक्षताङ्गं वेताडं गृहीत्वा बदरकीलकैः कीलयित्वा तस्य मुखे लोहचूर्णं जुहुयात् । तस्य जिह्वा निर्गच्छति । तां छित्वा शतपरिवार उत्पतति । अन्तरकल्पं जीवति । सुमेरुमूर्द्धनि क्रीडति रमति । यदा म्रियते तदा एकदेशिको राजा भवति ॥

This is the second procedure for the accomplishment of the animated corpse: Having obtained a dead body in undamaged condition, it is nailed down with spikes of the jujube tree and one offers oblations of powdered copper into its mouth. Its tongue will come out. Cutting it off, one will become the master of a hundred servants. He will live for an aeon. He will sport and enjoy himself on the summit of Mt. Meru [and], when he dies, he becomes a ruler without rival.

- *[Bhūta]ḍāmara-tantra*, **chapter V (*māraṇavidhi*):**

नरास्थिकीलकं पुष्ये गृह्णीयाच्चतुरङ्गुलम् ।
निखनेत्तु गृहे यावत्तावत्तस्य कुलक्षयः ॥
मन्त्रस्तु । ॐ ह्रीं फट् स्वाहा । सहस्रजापात् सिद्धिः ॥१॥

Taking a *kīla* of human bone, four digits in length, if this be buried in a house when the moon is in the lunar mansion of Puṣya, so long as [it remains buried] there will be the destruction of the family line. And this is the *mantra*: OṀ HRĪṀ PHAṬ SVĀHĀ. Success will be gained after 1,000 recitations. (1)

अश्वास्थिकीलमश्विनां निखनेच्चतुरङ्गुलम् ।
शत्रुगृहे निहन्त्याशु कुटुम्बं वैरिणां कुले ॥
मन्त्रस्तु । हूँ हूँ फट् स्वाहा । सप्ताभिमन्त्रितेन सिद्धिः ॥३॥

During the lunar mansion of Aśvinī, if one buries a *kīla* of horse bone, four digits in length, in the house of an enemy, the entire family of the enemy will quickly perish. Success will be obtained by empowering [that *kīla*] with seven recitations of the *mantra*: HŪṀ HŪṀ PHAṬ SVĀHĀ. (3)

ॐ डं डां डिं डीं डुं डूं डें डैं डों डौं डं डः अमुकं गृह्ण गृह्ण हूं हूं ठः ठः । अनेन नरास्थिकीलकं सहस्राभिमन्त्रितं चितामध्ये निखनेत् स ज्वरेण नश्यति । अनेन मन्त्रेण मनुष्यास्थिकीलकं सहस्राभिमन्त्रितं यस्य गृहे निखनेद् यस्य नाम्ना श्मशाने वा निखनेत् तस्य नाशः स्यात् ॥४॥

Empowering a *kīla* of human bone with the spell OṀ ḌAṀ ḌĀṀ ḌIṀ ḌĪṀ ḌUṀ ḌŪṀ ḌEṀ ḌAIṀ ḌOṀ ḌAUṀ ḌAṀ ḌAḤ *Seize! Seize So-and-so!* HŪṀ HŪṀ ṬHAḤ ṬHAḤ, recited one thousand times, if this is embedded in the middle of a funeral pyre, he (i.e. the enemy whose name has been recited) will die of fever. If a *kila* of human bone is empowered with a thousand recitations of this spell, the one within whose house it is buried, or he whose name is written upon it when it is buried in a charnel ground, that one will die. (4)

- *Siddhaikavīramahātantra* **p.4:**

माहेन्द्रमण्डलाक्रान्तविश्ववज्रमध्ये साध्यनामसहिताः सर्वत्र मन्त्रा लिखनीयाः । सप्ताभिमन्त्रितं चितिकाष्ठकीलकं द्वारपटले गोपितं सर्वेषां वृत्तिजीविनां वृत्तिं स्तम्भयति । उद्धृते मोक्षः ॥

Mantra, together with the victim's name, are to be inscribed within the centre o a *viśvavajra* that stretches all across an emblem of earth (i.e. a yellow square) Empowering a *kīla* of wood from a funeral pyre by seven recitations of the *mantra* [of Caṇḍamahāroṣaṇa], if this is concealed in his door curtain all the business upon which his livelihood depends will be brought to a standstill. Taking it out again, he will be freed [from that spell].

- *Siddhaikavīramahātantra* **p.8:**
  Cf. **the** ***sādhana*** **of Caṇḍamahāroṣaṇa,** ***Sādhanamālā*** **LXXXV, p.171:**

मदनेन पुत्तलिकां कृत्वा चतुरङ्गुलप्रमाणां तस्या हृदये साध्यनामसहित भूर्ज्जमन्त्रमभिलिख्य प्रक्षिपेत् । कण्टकेन तु तस्या मुखं कीलयेत् वादे प्रतिवादिनं मुखं कीलितं भवति । पादौ कीलयेत् गतिं स्तम्भयति । हृदयं कीलयेत् कोप स्तम्भयति । मनुष्यजङ्घास्थिकीलकेन लोहकीलकेन वा नाम गृहीत्वा यान्यङ्गानि कीलयेत् तानि तस्य नश्यन्ति । अरिद्वारे निखनेदुच्चाटयति । अभिमन्त्रितश्मशानभस्मना द्वारपटले निक्षिप्तेनोच्चाटयति ॥

Having prepared an effigy of wax measuring four digits in length and having inscribed a *mantra* on birchbark,[4] together with the name of the person against whom the rites are to be directed, one should thrust [the latter] into its heart. If the mouth of that effigy be pricked (sewn up) with a thorn, in any dispute the mouth of the opponent will be nailed shut. By pricking it on the feet, one paralyses his movement. If it be pierced in the heart, his fury[5] will be stopped. [Reciting the *mantra*] together with the name [of the victim], whichever limb is punctured with a *kīla* of human shank-bone or metal will be destroyed. If one buries such a *kīla* in the doorway of an enemy, one causes him to be driven away. Reciting *mantra* over the ashes from a funeral pyre and hurling them at the enemy's door-curtain, the enemy will be driven away.

- *Caṇḍamahāroṣaṇa-tantra,* **chapter XII, verse 6, 19-22:**

मदनेन चतुराङ्गुलसाध्यपुत्तलिकां कृत्वा तद्धृदि भूर्जे मन्त्रमभिलिख्य राजिकादिना प्रक्षिपेत् । ततः कण्टकेन मुखं कीलयेत् । प्रतिवादिनो मुखं कीलितं भवति । देवदत्तस्य मुखं कीलयेति योज्यम् । चतुष्पथे निखनेत् । एवं पादौ कीलयेत् । गतिमागतिं स्तम्भयति । देवदत्तस्य पादौ कीलयेति योज्यम् । हृदयं कीलयेत् । कायं स्तम्भयति । देवदत्तस्य हृदयं कीलयेति योज्यम् ॥

Having made a doll of the victim out of beeswax, four digits [in length], one should write the *mantra* (of Caṇḍamahāroṣaṇa) on birchbark at its heart, and bombard it with such things as black mustard seeds and so on. And then one should pin its mouth with a thorn. The mouth of the one who has been arguing against him will be nailed shut. One should insert into the *mantra*: DEVADATTASYA MUKHAṀ KĪLAYA (*nail down the mouth of Devadatta*[6]) and one should bury it at a crossroads. In the same way, one should prick the two feet. This causes his comings and goings to be paralyzed, and one should add to the *mantra*: DEVADATTASYA PĀDAU KĪLAYA (*nail down the feet of Devadatta*). If one spikes the heart, the body is transfixed, and one should add the words: DEVADATTASYA HṚDAYAṀ KĪLAYA (*nail down the heart of Devadatta*).

मानुषास्थिकीलकेन लौहेन वा संकोचकण्टकेन वा यान्यङ्गानि कीलयति तानि तस्य खिल्लितानि व्यथाबहुलानि भवन्ति । देवदत्तस्याङ्गं कीलयेति योज्यम् ॥

---

[4] *Siddhaikavīra* omits *bhūrja*, '[on] birchbark.'

[5] *Siddhaikavīra: kopaṁ, Caṇḍamahāroṣaṇa: roṣaṁ.*

[6] The name 'Devadatta' here should be replaced by the name of one's intended victim.

With a *kīla* of human bone or an iron nail, or a *saṁkoca*-spike,[7] whatever parts [of the doll] are nailed, those parts become very painful for [the victim] and become worthless (*khillita*[8]). One should add to the *mantra*: DEVADATTASYĀṄGAṀ KĪLAYA (*nail down the body part of Devadatta*).

यस्य गृहद्वारे निखनेत्तमुच्छादयति । देवदत्तमुच्छादयेति योज्यम् । अभिमन्त्रितश्मशानभस्मना द्वारपटलयोर्निक्षेपादुच्चाटयति । देवदत्तमुच्चाटयेति योज्यम् ॥

He at the door of whose house one buries [the effigy], that one is exterminated. [In this case] one adds [to the root *mantra* the words] DEVADATTAM UCCHĀDAYA (*wipe out Devadatta*). By throwing empowered ashes from a funeral pyre at the two panels of the door[9] [of one's enemy, that enemy] will be caused to flee. And one adds to the *mantra*: DEVADATTAM UCCĀṬAYA (*drive away Devadatta*).

पुत्तलिकां कण्टकैः खिल्लित्वा जपेत् । देवदत्तं मारयेति योज्यम् ॥

Having rendered the doll powerless (*khill*) by means of thorns, one performs the recitation. He should insert into the *mantra*: DEVADATTAM MĀRAYA (*kill Devadatta*).

- *Caṇḍamahāroṣaṇa-tantra*, **chapter XX:**

ॐ अचले संचले अमुकस्य मुखं कीलय हूँ फट् । मदनेन चतुरङ्गुलपुत्तलीं कृत्वा भूर्जे हरितालेन लिखित्वा तस्या मुखे प्रक्षिप्य कीलयेत् । चतुष्पथे निखनेत् । प्रतिवादिमुखं कीलयति ॥

OṀ *Whether he be motionless or moving, you must nail shut the mouth of So-and-so* HŪṀ PHAṬ. Having prepared an effigy out of beeswax, four digits in length, one should inscribe [this *mantra*] on birchbark with yellow orpiment and, having inserted it into his mouth, nail it shut. Then one should bury it at a crossroads. Thus one causes his adverse words to be nailed down.

---

[7] Perhaps a skate-fish-spine, or the sharp appendage of a sword-fish, or the pincer of a crab or some other water-dwelling non-fish creature.

[8] One would perhaps expect here *kīlayitvā*. The present reading, however, is derived from *khilla*. See Egerton: *khillī-kṛ*: 'to devastate, make powerless'. *Dhvanyālokalocana* p155: *khillīkārapātrī kartavya* in the sense of 'made worthless'.

[9] Mahāsukhavajrapāda, in his commentary *Padmāvatī*, says that the ashes should be thrown *dehalyāṁ saṁmukhacāle ca*, "on the threshold and on the underside of the lintel ('the opposing face')."

ॐ सर्वमारभञ्जने अमुकस्य पादौ कीलय हूँ फट् । पूर्ववद्धृदये प्रक्षिप्य पादौ कीलयेत् । गतिमागति स्तम्भयति ॥

OṀ *You who brings about the total destruction of Māra must nail down the two feet of So-and-so* HŪṀ PHAṬ. (Having prepared an effigy out of beeswax, four digits in length,) one should insert [this *mantra*] (inscribed on birchbark with yellow orpiment) into his heart and prick his two feet with a nail. Thus one causes his comings and goings to stop.

ॐ विकृतानन परबलभञ्जने भञ्जय भञ्जय स्तम्भय स्तम्भय वज्रपाशेन अमुकं ससैन्यं बन्ध हूँ फट् खः गः ह हा ही ही हैँ हैँ ॐ चण्डमहारोषण हूँ फट् । पूर्ववत्प्रक्षिप्य सेनाधिपतेरष्टाङ्गानि कीलयेत् ॥

OṀ *You of distorted features who brings about the destruction of others' power, destroy, destroy! Paralyse, paralyse! You must bind So-and-so and all his army with a* vajra *noose* HŪṀ PHAṬ. KHAḤ GAḤ HA HĀ HI HĪ HAIṀ HAIṀ OṀ CAṆḌAMAHĀROṢAṆA HŪṀ PHAṬ. Having inserted [this *mantra*] as before, one should prick the eight parts of the military commander with a nail.

ॐ चण्डमहारोषण ग्रस ग्रस ख ख खाहि खाहि शोषय शोषय मर मर मारय मारय अमुकं हूँ फट् । श्मशानकर्पते लिखित्वा पूर्ववत्पुत्तलिकायां प्रक्षिप्याङ्गुलप्रमाणेनास्थिकीलकेन लोहकीलकेन वा कीलयित्वा श्मशाने अधोमुखीकृत्य निखनेत् । सप्ताहेन मारयति ॥

OṀ *Caṇḍamahāroṣaṇa chew! Swallow! Mouth! Face! Eat, eat! Destroy, destroy! Death, death! Cause him to die! You must kill So-and-so* HŪṀ PHAṬ. Having written out [this spell] on a cemetary rag, one should insert it into an effigy as before and transfix it with a nail measuring a single digit in length and made of either bone or iron. Then one should bury it face downwards in a charnel ground. It brings about death within seven days.

ॐ च्छ्रीँ च्छ्रीँ च्छ्रीँ शोषय शोषय धारं बन्ध बन्ध ॐ चण्डमहारोषण हूँ फट् । गवास्थिकीलकं सप्ताङ्गुलप्रमाणमष्टोत्तरशताभिमन्त्रितं गोष्ठे निखनेत् । क्षीरं न स्रवते ॥

OṀ CCHRĪṀ CCHRĪṀ CCHRĪṀ *Dessicate, dessicate! Bind, bind the support.* OṀ CAṆḌAMAHĀROṢAṆA HŪṀ PHAṬ. Having empowered a *kila* of cow bone, seven digits in length, by 108 recitations of this *mantra*, one should bury it in the cow pen. Their milk will not flow.

- **In his commentary, the *Padminī*, Mahāsukhavajrapāda has this to say with regard to *Caṇḍamahāroṣaṇa-tantra*, chapter II (*maṇḍalapaṭala*):**

ततो भगवन्मूर्त्योपविश्याधो विघ्नगणान्ध्यात्वा तेषां कपालानि वज्रेणास्फालयेन् महाक्रोधचेतसा विघ्नवृन्दगतदृष्टिः हूँ हूँ हूँ फट् फट् फटित्युच्चारयन् तावद् यावद् विघ्नगणा हाहाकारं कुर्वन्तश्छिन्नभिन्नाः केचित्प्रपलायिताः केचिन्मृता इति । ततो निर्विघ्नचित्तः सानन्दं नाटयित्वा भगवते बलिं दत्त्वा नाटयन्नेव बहिर्निर्गत्य घण्टापरिणतं खदिरादिकीलकं द्वादशाङ्गुलं रक्तचन्दनलाक्षादिप्रलिप्तं ज्वलदग्निशूकमिव ध्यात्वा पूर्वस्यां दिशीन्द्रराजं तेन वज्रघातसहितेनान्धकूपे प्रक्षिप्य कीलयेन्मस्तकाद् आरभ्य यावद् गुदपद्मान्निर्गतं स्यात् । तत्रायं कीलनमन्त्रः ॐ चण्डमहारोषण घ घ घातय घातय इन्द्रं कीलय कीलय हूँ फट् । एवं दक्षिणे यमं पश्चिमे वरुणमुत्तरे कुबेरमग्नावग्निं नैर्ऋत्ये राक्षसाधिपं वायव्ये वायुमैशाने ईशानम् । पुनः पूर्वे वेमचित्रिणं पुनः पश्चिमे ब्रह्माणं कीलयेदधऊर्ध्वमनसा । ततो मण्डलागारस्याग्रे पुनर्घण्टां गृहीत्वा नर्तयित्वा च विसर्जयेद् भगवते बलिं दत्त्वेति ॥

Then, meditating upon himself in the form of the Blessed One, the *yogin* imagines the host of obstructors below him and with a mind of great wrath he should pound their skulls with a *vajra* until he sees that the assembly of obstructors has been annihilated. [And this is the method:] He should recite HŪṀ HŪṀ HŪṀ PHAṬ PHAṬ PHAṬ until the hosts of obstructors making cries of HA HA are cut open and split, some running away whilst others are dead. Then, with his mind free of obstacles and full of joy he should dance and present a *bali* offering to the Blessed One. Thus dancing he should go outside and meditate upon a *kīla* of acacia wood or some such, with a tip of flaming fire. It should be 12 digits in length, smeared with red lac and sandalwood paste and so on, and generated from the transformation of a bell. In the east, having cast Indra, lord of that direction, into a blind pit (i.e. into a pit so deep that no light can enter), the *yogin* should nail him down with that [*kīla*] accompanied by *vajra* blows, beginning at his head and [beating down the nail] until the spike comes out of his anus. And this is the *mantra* for his nailing down: OṀ *Caṇḍamahāroṣaṇa kill, kill! Slay, slay! Nail down! Nail down Indra* HŪṀ PHAṬ. And in the same way [he should nail down] Yama in the south, Varuṇa in the west, Kubera in the north, Agni in the southeast, the *rākṣasa* lord in the southwest, Vāyu in the northwest and Īśāna in the northeast. And he should also nail down Vemacitrin to the west of west and Brahmā to the east of east, thinking of these as corresponding to the nadir and the zenith. Then, taking up his bell again, he should dance on the top of the *maṇḍala* palace and dissolving his self-visualization he should offer a *bali* to the Blessed One.

- ***Herukābhidhāna-tantra (Laghuśaṁvara-tantra)* XXXXVII:**[10]

नरास्थिमयं कीलकं षडङ्गुलमष्टशताभिमन्त्रितं कृत्वा यस्य द्वारे निखनेत्तस्य गोत्रोच्छेदो भवति । क्षेत्रगोष्ठे महिषहस्त्यश्वस्थाने निखनेत्तस्य विनाशो भवति ॥

Having prepared a *kīla* of human bone, six digits in length, empowered by the recitation of 108 *mantra*, the family lineage of the one in whose doorway it is embedded will die out. If it is buried in a field or cow pen, or wherever buffalo, elephants or horses are kept, it will bring about their destruction.

- ***Saṁvarodaya-tantra,* chapter XXVIII, sections 17-18:**

अथान्यतमं वक्ष्ये । रक्तचन्दनकाष्ठेन प्रतिकृतिं कृत्वा स्वरक्तरोचनेन नामाभिलिख्य साध्यहृदये स्थापयेत् तथा ॥ त्रिकटुकेन विलिप्ताङ्गस् ताम्रसूचिन् तु विन्धयेत् । साध्यस्य हृदये नाभौ गुह्ये विद्ध्वा स्थानत्रये तथा । अर्धरात्रौ यमीप्सितं तमाकर्षयति ॥

And now I will speak of another matter. Having prepared an image of red sandalwood, [the *yogin*] should write the name [of his victim] in his own blood and cattle gall and insert it into the heart of that effigy. Smearing the limbs [of the effigy] with the three pungent substances,[11] they should be pierced with a copper needle. Piercing the three places of heart, navel and sex organ, whomsoever is wished for in the middle of the night, [the *yogin*] summons that person to his presence.

- ***Saṁvarodaya-tantra,* chapter XXVIII, sections 21-22:**

वानरास्थिमयं कीलं षडङ्गुलं सप्ताभिमन्त्रितं कृत्वा यस्य द्वारे निखनेत् तस्य गोत्रोच्छेदो भवति ॥ गोहस्त्यश्वखरोष्ट्रमहीषाणां स्थाने निखनेद् विनाशो भवति ॥

Having prepared a six-digit *kīla* of monkey-bone and empowered it seven times with *mantra,* at whomsoever's door [the *yogin*] should implant it, his family line will perish. If it is buried in the abodes of cattle, elephants, horses, asses, camels or buffaloes they will die.

---

[10] Baroda MS 13290 f.33v6-7, edited by Harunaga Isaacson.

[11] Monier-Williams lists these as long pepper, black pepper and ginger. *Sanskrit-English Dictionary,* p.244.

- ***Sarvatathāgatatattvasaṁgraha*, chapter XI, 'Delineation of the *maṇḍala*' p.91:**

> मण्डलस्य तु मध्ये वै विध्वा खदिरकीलकं ।
> ततस्तु सूत्रं द्विगुणं कृत्वा तेन प्रसूत्रयेत् ॥

तत्रेदं कीलकहृदयम् । ॐ वज्रकील कीलय सर्वविघ्नान् बन्धय हूँ फट् ॥

In the very centre of the *maṇḍala* is certainly pierced the acacia wood *kīla*. Drawing out a two-ply string from there, one uses it to delineate [the circle]. On that occasion, this is the heart *mantra* of the *kīla*: OṀ VAJRAKĪLA KĪLAYA SARVAVIGHNĀN BANDHAYA HŪṀ PHAṬ.

- ***Guhyasamāja-tantra*, chapter XIII, verses 71 and 79, with the commentary of Candrakīrti as given in his *Pradīpoddyotana*:**

> हूँकारकीलकं ध्यात्वा पञ्चशूलप्रमाणतः ।
> वज्रकीलं कृतं तेन हृदये तद्विभावयेत् ।
> बुद्धसैन्यमपि क्रुद्धं नाशं गच्छेन्न संशयः ॥७१॥
>
> ॥ रिपुमोहापहारो नाम समाधिः ॥

One should meditate upon a *kīla* arisen from the syllable HŪṀ, equal in measure to a five-pronged [*vajra*]. Having thus manifested a *vajrakīla*, if one contemplates it within the heart [of one's enemies], by that, without doubt, even an infuriated army of buddhas will be destroyed. (71) This is the *samādhi* called Removing the delusion of the enemy.

हूङ्कारपरावृत्तिनिष्पन्नं करालवज्रं प्रमाणतः संस्थानतः पञ्चशूलं वज्रकीलकृतमुपरिष्टात् चक्षुराद्यवयवोपेतं नाभेरधस्तादेकसूचिकममृतकुण्डलिरूपं ध्यात्वा साधको हृदये साध्यहृदये तेन कीलेनेदं खण्डनं निकृन्तनं प्रकल्पयेत् निष्पादयेत् । बुद्धास्तन्त्रमन्त्रकुशलास्तेषां सैन्यं वृद्धं क्रुद्धं प्रत्यर्थिभूतं नाशयेदनुशासयेत् । नात्र संशयः ॥

रिपुः शत्रुस्तस्य मोहः कल्याणाध्याशयेऽपि विषमतायां प्रवृत्तिः । तस्यापहारो निरसनं यस्मिन् स तथोक्तः समाधिः ॥

One should meditate upon a terrible or gaping[12] *vajra* which is perfectly produced from the transformation of a **syllable HŪṀ**. It is **equal in measure to,** that is to say, resembles in shape, a **manifest** ***vajrakīla*** with **five-prongs**. Its upper part has the nature of Amṛtakuṇḍalin, endowed with eyes and so on, but below the navel it is a single sharp spike. The meditator (*sādhaka*) cuts that [enemy] to pieces **by that** (i.e. by that *kīla*) [inserted] **within the heart** (i.e. within the heart of the one upon whom he meditates). **One should contemplate** means that he brings it into effect. The **buddhas** are those who are skilled in *tantra* and *mantra* and a large group of such persons is referred to as **an army**. By the word **infuriated** is meant that they have become hostile and when it is said that they **will be destroyed**, it is meant that they will be chastised or corrected. Of this there is **no doubt**.

---

[12] A *vajra* with prongs that curve inwards to meet the central axis is said to be of the peaceful type, whereas a *vajra* with prongs that curve outwards is called wrathful.

Enemy indicates the adversary, and the **delusion** of such a one is his acting in hostility [towards the meditator] even though [the meditator] is of friendly disposition. What is taught here is the ***samādhi*** in which there is the **removal** or the clearing away of that [delusion].

वज्रामृतमहाराजं वज्रकीलं प्रभावयेत् ।
निखनेद्दशदिक्चक्रं स्फुलिङ्गज्वालसन्निभम् ॥७९॥

॥ जगद्विनयशान्तिवज्रो नाम समाधिः ॥

One should contemplate the great king Vajrāmṛta as a *vajrakīla*, dazzling with sparks, and strike it into the circle of the ten directions. (79) This is the *samādhi* called *Vajra* which pacifies the controllers of the world.

तद्ध्यानकीलं दर्शयन्नाह । वज्रेत्यादि । वज्रामृतमहाराजोऽमृतकुण्डलिस्तं वज्रकीलं नाभेरूर्ध्वं क्रोधरूपमधस्तात् शूलरूपं प्रभावयेत् । दशदिशः पूर्वादयस्तासां मण्डलाग्रा अधिपा लोकपालास्तैः सार्धमन्येषामपि विघ्नानां शिरसि स्फुलिङ्गं ज्वालासन्निभं कीलं निखनेतारोपयेत् ॥

जगत्साधकादयस्तान्विकृतिं चित्तविक्षेपादिना नयन्ति प्रापयन्तीति जगद्विनया विघ्नाः तेषां शान्तिर्निरसनं तदेवाभेद्यत्वात् वज्रं तद् यस्मिन्समाधौ स तथा ॥

And now, to expound upon the form of the meditated *kīla* [the Lord] speaks the verse beginning with ***vajra***. The words **the great king Vajrāmṛta** refer to Amṛtakuṇḍalin and he is that very ***vajrakīla*** whom **one should contemplate** as being in the form of a wrathful deity above the navel and in the form of a spike below. **The ten directions** are those beginning with east and at the outer limits of that **circle** are the lords which are the direction guardians. Those, together with all the other obstructors, **he should strike** on the head, meaning, he should impose from above, the *kīla* which is **dazzling with sparks**.

The world refers to the meditator and everybody else. The **controllers of the world** (*jagadvinaya*) are the obstructors who lead to (*nayanti*), that is to say, cause the world to obtain, degeneration (*vikṛti*) by such means as distracting the mind and so on, and the very thing which **pacifies** them, meaning destroys them, is the ***vajra***, due to its indivisible nature. What is taught here is the ***samādhi*** in which this occurs.

- ***Guhyasamāja-tantra*, chapter XIV, verses 46ff, with the commentary of Candrakīrti as given in his *Pradīpoddyotana*:**

> अथवा सर्वक्रोधानां लक्षजापेन मन्त्रिणः ।
> सर्वकर्मकराः प्रोक्ता विजनेषु महत्सु च ॥४६॥

"Furthermore, the deeds which accomplish all rites for the one skilled in *mantra* are spoken of in terms of 100,000 recitations of all the wrathful deities in utterly deserted and powerful places." (46)

मन्त्रपरायणानां विशेषविधिमाह । अथवेत्यादि । सर्वक्रोधा यमान्तकादयः तेषां मन्त्राः लक्षजापेन मन्त्रिणः साधकस्य कर्मकराः सर्वार्थसाधकाः प्रोक्ताः विजनेषु महाटव्यादिषु महत्सु पर्वतेषु ॥

Now, with the words **furthermore** and so on, he speaks of a special practice which is a ritual pertaining to the final resort of *mantra*. **All the wrathful deities** refers to Yamāntaka and the rest. **Of them** means *mantra* belonging to them, **by 100,000 recitations** of which **the deeds which accomplish** (i.e. the things which bring about all the ambitions) **of the one skilled in *mantra*** (i.e. the meditator) **are spoken of. In utterly deserted places** means in such places as dense forests and the rest, and **powerful places** means in the mountains.

> आचार्यनिन्दनपरा महायानाग्रनिन्दकाः ।
> मारणीयाः प्रयत्नेन अथवा स्थानचालनम् ।
> अनेन बोधिं परमां मन्त्रसिद्धिश्च प्राप्नुयात् ॥४७॥

"Those who deliberately disparage the master or the highest Mahāyāna[13] must be forcibly killed or else driven away from the place where they stay. Thus one attains the highest awakening and the accomplishments of *mantra*." (47)

अभिचारुकविषयं दर्शयन्नाह । आचार्येत्यादि । आचार्यनिन्दनपराः गुरुनिन्दकाः वज्राचार्यनिन्दकाश्च महायानाग्रनिन्दकाः वज्रयानप्रतिक्षेपकाः एते चान्ये च पापकारिणः मारणीयाः प्रयत्नेनाशिथिलवीर्येण । अथवा तेषां स्थानचालनमुच्चाटनं कर्तव्यम् । अनेनैव कृतेन कर्मणा परमां बोधिमप्रतिष्ठितलक्षणां मन्त्रसिद्धिं चाप्नुयादिति ॥

---

[13] The Mahāyāna has two divisions: the exoteric Mahāyāna is the vehicle of ten perfections while "the highest Mahāyāna" is the esoteric vehicle of secret *mantra*.

Then he spoke the words **master** and so on in order to teach the subject of the wrathful rites. **Those who deliberately disparage the master** are those who revile the *guru* and those who revile the *vajrācārya* (*vajra* master). **Those who disparage the highest Mahāyāna** are those who oppose the Vajrayāna. Those and other evil doers **must be killed by force**, which means by vigorous effort. Alternatively, the rite of causing to flee (*uccāṭana*) may be performed and so the text says **or else driven away from the place where they stay**. **Thus**, meaning by the performance of this action, **one attains the highest awakening**, characterised by its not abiding anywhere, and **the accomplishments of *mantra*.**

इत्याह च ॥

And thus he spoke.

इत्याह च महावज्रधरः इति सङ्गीतिकारवचनम् ॥

The words, **and thus he spoke**, refer to Mahāvajradhara, and this statement is uttered by the reciter of the *tantra*.

दशदिक्सर्वसत्त्वानां कायवाक्चित्तघातनम् ।
भावनीयं विधानेन रिपूणां दुष्टचेतसाम् ॥४८॥

"The destruction of the body, speech and mind of all living creatures in the ten directions, those evil-minded enemies, is to be meditated upon in accordance with the rite." (48)

तेषां वध्यानां संपुटोद्घाटनमाह । दशदिगित्यादि । दशदिक्पर्यापन्नसत्त्वराशीनां कायवाक्चित्तघातनं मारणम् । भावनीयं साधकेन भाव्यम् । केषामित्याह रिपूणां दुष्टचेतसामिति । दुष्टचित्तानामाचार्यनिन्दकानां भावनीयमित्यनेन संबन्धः ॥

In the next verse, beginning with the words **ten directions** and so on, he speaks of the tearing apart of the conjoined seeds (*sampuṭa*) [in the heart] of those who are to be killed. **The destruction of the body, speech and mind** of the vast array of living beings who occupy **the ten directions** means their death. When the text says, **are to be meditated upon**, this means that it is to be effected by the adept. Of whose [destruction] does he speak? Of **those evil-minded enemies**. Those whose minds are evil are the very ones who despise the *ācārya* and the context is furnished by saying, **they are to be meditated upon**, and so forth.

रुधिरार्द्रं सलिलार्द्रं विण्मूत्रार्द्रं वापि कारयेत् ।
प्रावृत्य लिङ्गं चाक्रम्य क्रोधराजं प्रयोजयेत् ।
शताष्टेन तु पूर्णेन ध्रुवं बुद्धोऽपि शीर्यते ॥४९॥

इत्याह च ॥

"One should make [some cloth] wet with blood, wet with water or wet with urine and excrement. Then, wrapping up the effigy, one should trample upon it and invoke the wrathful king. With the completion of 800 [recitations], certainly even a buddha will be caused to die." (49) And thus he spoke.

प्रयोगमाह । रुधिरेत्यादि । रक्तोष्णोदकविण्मूत्रैरेकीकृत्य तैर्वस्त्रं मार्जयित्वा तेनावगुण्ठितकायो भूत्वा । लिङ्गमाक्रम्येति । अभिचारुकद्रव्येण साध्यप्रतिकृतिं कृत्वा हृदये नाम विदर्भ्य विश्ववज्राङ्कितदक्षिणचरणेन प्रतिकृतिमाक्रम्याक्षोभ्ययोगवान् क्रोधराजं यमान्तकाद्यन्यतमक्रोधमन्त्रमष्टशतं जपेत् । बुद्धोऽपि कर्मप्रसरनिपुणोऽपि शीर्यते म्रियते ॥

Then he explains the practical method: The words, **by blood** and so forth, mean that having mixed together blood, hot water, urine and faeces and having smeared a cloth with these, [the effigy] becomes one whose body is enveloped by that. The words, **trampling upon the effigy**, mean that having created the likeness of the one to be meditated upon out of some substance suitable for witchcraft (*abhicāruka*), one inserts the letters of his name into the heart and, with the right foot marked with the sign of the *viśvavajra*, one tramples the effigy whilst contemplating oneself in the form of Akṣobhya. The words **wrathful king** refer to any one of the many wrathful deities such as Yamāntaka and the rest, and one should recite the *mantra* of such a one 800 times. **Even a buddha** means even an adept of magical ritual. **Will be caused to die** means will be killed.

सलिलार्द्रगतं वस्त्रं कृत्वा क्रोधाग्रबन्धनात् ।
लिङ्गं पादेन चाक्रम्य ध्रुवं बुद्धोऽपि नश्यति ॥५०॥

"Having made the covering wet with water, bind the effigy with the greatest of fury and, having trampled upon it with the foot, it is certain that even a buddha will die." (50)

विण्मूत्रार्द्रगतं वस्त्रं पूतिगन्धजुगुप्सितम् ।
प्रावृत्य मन्त्रमावर्त्तेच्छुष्यते म्रियते क्षणात् ॥५१॥

"Wrapping it in a covering of cloth made wet with urine and faeces, with putrid stench and disgusting, one should recite ('revolve') the *mantra* and, in an instant, [the enemy] will be caused to wither and die." (51)

भस्मोदकार्द्रगतं वस्त्रं प्रावृत्य क्रोधसङ्कुलम् ।
शताष्टवारानुच्चार्य वज्रसत्त्वोऽपि शीर्य्यते ॥५२॥

"Wrapping it in a covering of cloth, wet with water and ashes thrown together in fury, reciting [the *mantra*] 108 times even Vajrasattva will be destroyed." (52)

इत्याह च ।

सलिलार्द्रगतं वस्त्रं प्रावृत्य क्रूरचेतसा ।
नग्नो मुक्तशिखो भूत्वा विकटोत्कटसम्भ्रमः ।
लिङ्गं पादेन चाक्रम्य खधातुमपि नाशयेत् ॥५३॥

Having said this he added, "With an angry mind, having made oneself naked, with loosened hair, monstrous and distorted in a flurry of rage, covering the effigy with cloth made wet with water and treading on it with the foot, one will cause even the realm of the sky to be destroyed." (53)

सलिलर्द्रगतमिति । वस्त्रं केवलमुष्णोदकेन तेमयित्वा पूर्वोक्तविधिमाचरेत् । विण्मूत्रेणापि तेमयित्वा प्रयोगमारभेत् । तद्वत् भस्मोदकेन वस्त्रं रञ्जयित्वा मारणमारभेत् । दुःसाध्योऽपि म्रियते ॥

नग्न इत्यादि । यमान्तकादिक्रोधाहङ्कारमालम्ब्य दंष्ट्राकरालत्वाद्विकटः । अत्युच्चदेहत्वात् उत्कटः । विनाशोद्यतत्वात् संभ्रान्तः साधकः लिङ्गं पूर्ववन्निष्पन्नां प्रतिकृतिं पादेन विश्ववज्राङ्कितदक्षिणपादतलेनाक्रम्य खधातुमप्यमूर्तमाकाशमपि किं पुनर्मूर्तम् इत्यतिशयोक्त्या ध्यानमाहात्म्यमाविष्क्रियते ॥

As for the words, **made wet with water**, and so on: Having made the **cloth** wet just with hot water, one should carry out the rite mentioned earlier. Or, further, having wetted it with excrement and urine also, one undertakes the practice. In the same way, having dyed the cloth with ash-water, he begins the rite of slaying (*māraṇa*). Even one who is difficult to be overcome is killed.

As for the words **naked** and the rest: This means that, having attained the wrathful pride of one such as Yamāntaka, one is **monstrous** due to having a gaping mouth with prominent fangs, and **distorted** because his body is raised up to a great height. Being poised, ready to destroy, the *sādhaka*, **in a flurry of rage, treads with his foot**, that is, with the right foot, the sole of which is marked with the sign of the *viśvavajra*, upon **the effigy**, the substitute image created in conformity with what was said earlier. The extreme efficacity is made evident by the exaggerated statement that **even the realm of the sky**, which is formless space, is overcome — how much more so whatever has form. This shows the greatness of the meditation.

इत्याह च ।

मातृगृहे श्मशाने वा शून्यवेश्मनि चतुष्पथे ।
एकलिङ्गैकवृक्षे वा अभिचारं समारभेत् ॥५४॥

And he continued, "One should undertake the acts of witchcraft at a shrine of the mother goddesses, or in a charnel ground, or desolate place, or at the crossroads, or at the site of a single image or tree." (54)

मातृगृह इत्यादिना प्रस्तुतस्य कर्मणः स्थानमाह । ब्रह्माणी वैष्णवी रुद्राणी इन्द्राणी कौवेरी वाराही चामुण्डा चेति सप्त लोकमातरः । तासां गृहे श्मशानशून्यागारचतुष्पथैकलिङ्गैकवृक्षेषु ॥

With the statement beginning, **at a shrine of the mother goddesses,** he indicates the place for the rite under discussion. The seven mother goddesses of the world are Brahmaṇī, Vaiṣṇavī, Rudrāṇī, Indrāṇī, Kauverī, Vārāhī and Cāmuṇḍā. It is in the shrine ('house') of [one of] those, **or in a charnel ground, or desolate place, or at the crossroads, or at the site of a single image or tree.**

मानुषास्थिमयं कीलं अष्टाङ्गुलप्रमाणतः ।
शताष्टवारानुच्चार्य अरिद्वारेषु गोपयेत् ॥५५॥

"Having empowered with 108 recitations a *kīla*, eight digits in length and made of human bone, it should be hidden at the doors of the enemy." (55)

मानुषास्थिमयमित्यादि । जङ्घाप्रदेशे अस्थि अष्टाङ्गुलप्रमाणं संगृह्य श्मशानकर्पटे अभिचारुकद्रव्येण विश्ववज्रमालिख्य तद्वरटके साध्यनामालिख्य तच्चक्रमस्थिसुषिरे प्रक्षिप्य साध्यपादपांशुना पिधाय अष्टशतवारक्रोधमन्त्रजप्तमरिद्वारे निखनेत् ॥

As for the words, **made of human bone** and the rest: Having collected a piece of bone, **eight digits in length**, from the area of the shanks,[14] one inscribes a *viśvavajra* onto a scrap of rag from the charnel ground with materials appropriate for witchcraft. Then, having written the name of the one against whom the rite is to be directed in the centre of that, one inserts that diagram (*cakra*) into the hollow within the bone[15] and, having covered it with dust from the feet[16] of the one against whom the rite is to be directed, one recites the wrathful *mantra* **108 times** and buries it **at the door of the enemy**.

बुद्धत्रिकायवरदो ज्ञानाज्ञानविवर्जितः ।
पक्षाभ्यन्तरपूर्णेन भ्रश्यते म्रियतेऽपि वा ॥५६॥

"Even though he be one who bestows favours upon the buddhas [and] the three assemblies [of living beings], quite beyond all knowledge and ignorance, before ('within') the completion of a full half month, he will fall or die." (56)

---

[14] In the *sādhana* of Caṇḍamahāroṣaṇa, cited above, a similar piece of bone was specified.

[15] *suṣira*. Published text reads *suśira*.

[16] Meaning earth from a spot frequently trodden by the enemy.

बुद्धाः प्राज्ञाः सत्त्वाः । त्रिकायाः हीनमध्योत्कृष्टसत्त्वराशयः तेषामीप्सितार्थप्रदानाद् वरदः । ज्ञानं प्रत्युपकारचिन्ता । अज्ञानं निरपेक्षता । ताभ्यां वर्जितः । एवंविधोऽपि मन्त्राचार्यनिन्दकत्वेन दूषितः स्यात् पक्षाभ्यन्तरेण पूर्णेन पक्षेण वा भ्रश्यते स्थानात् म्रियते वा ॥

Buddhas are sentient beings with intelligence. **The three assemblies** (*trikāya*) consist of the inferior, middling and superior masses of living beings. It is because of his giving all desired objects to them that he is said to be **one who bestows favours. Knowledge** is the thought of repaying the kindness of others, **ignorance** is ignoring others, [and the text speaks of one who is] **quite beyond** both of these. Even though he be of this kind, should it be that he becomes defiled by the fault of disparaging the *ācārya*, **within the completion of a half month**, or as soon as the fortnight is **full, he will fall** from eminence **or die**.

कपालं परिपूर्णं वा प्राप्य विज्ञो विशेषतः ।
लिखेन्मन्त्रपदं तत्र जपन् वा वज्रभाषया ।
अरिद्वारेऽथवा ग्रामे गोप्य प्रोच्चाटयेत् ध्रुवम् ॥५७॥

"Or, in particular, having acquired a complete skull, the wise one should inscribe upon it the words of the *mantra* or recite them in *vajra* language. Certainly, having concealed [it] in the doorway of the enemy or in his village, [that enemy] will be caused to flee." (57)

कपालं परिपूर्णमव्रणमादाय विज्ञो विद्वान् तत्र कपाले मन्त्रपदं यथाभिप्रेतं कोपमन्त्रं साध्यनामसहितं लिखेत् । जपन् वा वज्रभाषयेति । वज्रभाषा क्रोधवाक् तया जपन् वाग्जापं कुर्यात् । तत्कपालमरिद्वारे ग्रामे वा निखनेत् प्रोच्चाटयेद् ध्रुवमिति ॥

Taking **a complete skull**, that is to say, one which is free of damage, **the wise one** (i.e. the possessor of knowledge) **should inscribe upon it** (upon that skull) the **words of the *mantra*,** which means the wrathful *mantra* in accordance with the desired aim together with the name of the person to be affected. Or **he should recite them in *vajra* language**. Here, *vajra* language means wrathful speech and reciting in this way means he should recite aloud. Then it is said that one should bury that skull **in the doorway of the enemy or in his village. Certainly he will be caused to flee.**

तालपत्रेऽथवाऽन्यत्र क्रोधमन्त्रं समालिखेत् ।
अरिगृहेऽथवा द्वारे गोप्य नश्यति शुष्यति ॥५८॥
इत्याह भगवान् महासमयहेतुवज्रः ॥

"Or, otherwise, if one inscribes the wrathful *mantra* on palm-leaf or something else, and hides it in the enemy's house or doorway, he will wither and die." (58) Thus spoke the Blessed One Mahāsamayahetuvajra (the Great Causal Vajra of the Oath).

तालपत्रेऽन्यत्र कर्पटादौ वा अभिचारुकद्रव्येण नामसहितं क्रोधमन्त्रमालिख्य अरिगृहे निकटे द्वारे वा गोप्य निखन्य तमेव मन्त्रं चतुःसन्ध्यं क्रोधवाचा पठेत् । एवं कृते शुष्यति पूर्वं क्रमेण पश्चान्म्रियते ॥

महासमयो मारणादिकं तस्य हेतुवज्रः महावज्रधरः । एवमाहेति सङ्गीतिकारः ॥

When the text says **on palm-leaf or something else**, this means that one may alternatively use a scrap of rag or some such. **Inscribing the wrathful *mantra*** means inscribing it together with the name [of the person against whom the rite is directed] using substances suitable for witchcraft. **Hiding it** means that he buries it and, **in the enemy's house or doorway** means somewhere nearby. One should recite that *mantra* in a voice of wrath at the four junctures of the day[17] and, when this is done, at first **he will wither**, and then later **he will die.**

The **great oath** is the rite of slaying and so forth, and the one who is **the causal *vajra*** of that is the great Vajradhara himself. It is the reciter of the *tantra* who says the words, **thus he spoke.**

अथ भगवान् सर्वतथागतकायवाक्चित्तनिबन्धनवज्रं नाम समाधिं समापद्येदं सर्वत्रैधातुककायवाक्चित्तकीलनमन्त्रं नाम स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥
ॐ घ घ घातय घातय सर्वदुष्टान् फट् कीलय कीलय सर्वपापान् फट् हूँ हूँ वज्रकील वज्रधर आज्ञापयति सर्वविघ्नानां कायवाक्चित्तवज्रं कीलय हूँ फट् ॥

Then the Blessed One entered the *samādhi* called Binding Vajra of the Body, Speech and Mind of all Tathāgatas and caused this *mantra* called Nailing Down the Body, Speech and Mind of the Entire *Traidhātuka* to issue forth from the *vajras* of his own Body, Speech and Mind. OṀ *Slayer, slayer! Kill, kill all malignant ones* PHAṬ. *Nail down! Nail down all evil doers* PHAṬ. HŪṀ HŪṀ *Oh Vajrakīla, Vajradhara commands that you nail down the body, speech and mind vajra of all obstructors* HŪṀ PHAṬ.

अथेत्यादि । भगवान् महावज्रधरः । यथा यथा दुष्टभावं गतास्तथा तथा निषेध्यत्वं गताः साध्याः तेषां कायवाक्चित्तनिबन्धनं निश्चलीकरणं वज्रमभेद्यस्वरूपं यस्मिन् तन्नामकं समाधिमामुखीकृत्य त्रैधातुकाः हीनमध्योत्कृष्टाः त्रिविधसाध्याः तेषां कायादिपीडनार्थं वज्रम् अभेद्यकीलनं मन्त्रं स्वकायादिभ्यो निश्चारयामास ॥

ओमित्यादिको मन्त्रः निरन्तः घ घ घातकेत्यामन्त्रणम् । घातय सर्वदुष्टानिति प्रेरणम् । फडिति तदीयकं बीजम् । कीलय कीलय निश्चलीकुरु सर्वपापान् पापाध्याशयान् फट् भेदनम् । हूँ हूँ तत्त्वचोदनम् । वज्रकीलेति कृत्येनामन्त्रणम् । वज्रधर आज्ञापयतीति वज्रधर एवात्मानं निर्दिशति । कायवाक्चित्तवज्रमिति दुष्टानामित्यभिप्रायः । हूँ फट् पुनरपि चोदना ॥

---

[17] Dawn, noon, dusk and midnight.

As for the words, **then**, and so forth: **The Blessed One** refers to the great Vajradhara. As for the **malignant ones**, all of those are to be turned aside in a manner that corresponds to the condition they have reached. Fixing upon them as objects of meditation, **binding** their **body, speech and mind** means rendering them imobile while **vajra** indicates that this [binding] is of unbreakable nature. Having turned his attention toward **the *samādhi* called** by that name, [Vajradhara] **caused the** *vajra*, which is the indestructible ***mantra* of nailing down, to issue forth from his own Body** and so forth in order to crush the bodies and so forth of those to be meditated upon, which is to say **the *traidhātuka***, which means the three classes [of beings] — inferior, middling and superior.

As for the words beginning with OṀ and the rest, this is the 'tailless' *mantra* (i.e. it has no SVĀHĀ at the end). **Slayer, slayer,** is a vocative refering to the killer. **Kill all malignant ones** is the instigation to act and PHAṬ is the seed-syllable of this. **Nail down, nail down** means 'you must render them immobile' and the words, **all evil doers**, refer to those who are of evil intent. PHAṬ means breaking and HŪṀ HŪṀ is urging the reality [of that act]. **Vajrakīla** is addressed in terms of his function (*vajra* nailer). With the words, **Vajradhara commands**, [the speaker] refers to himself as Vajradhara. The words, **body, speech and mind *vajra*** carry the implied meaning 'of all malignant ones.' HŪṀ PHAṬ is yet another urging.

अथास्मिन् भाषितमात्रे सर्वे वज्रा महर्धिकाः ।
मूर्च्छिता भयमापन्नाः खवज्रचित्तमनुस्मरन् ॥५९॥

Now, as soon as this had been uttered, all *vajra* of great magic power were filled with terror and fainted, contemplating the sky-like *vajra* mind.[18] (59)

अथेत्यादि । अस्मिन् कीलनमन्त्रे निश्चारिते दुःसाध्यत्वात् वज्रा महानुभावत्वान्महर्धिकाः शक्रादयः मन्त्रस्पर्शात् पूर्वं मूर्च्छिता भयमापन्नाः तदनन्तरम् लब्धसंज्ञकाः भीताः खवज्रचित्तं महावज्रधरं शरणं गताः ॥

As for the words, **now**, and so on: **As soon as this** *kilanamantra* **had been uttered, the *vajras***, so-called due to their being difficult to control, **who are of great magic power,** so-called due to their being possessed of great power, that is, Śakra and the rest, **were filled with terror** due to contact with the *mantra* and at first they **fainted**. After that, having regained consciousness, they trembled with fear and went for refuge to the great Vajradhara, **the sky-like *vajra* mind.**

मानुषास्थिमयं कीलं अथवा खदिराग्रजम् ।
अयोमयकृतं कीलं त्रिवज्रकायविनाशनम् ॥६०॥

---

[18] *khavajra*, 'sky vajra,' indicates the mind as spacious and firm, possessed of both wisdom and skilful means.

A *kīla* made of human bone or else prepared of finest acacia, or a *kīla* made of iron is the destructor of the triple *vajra* body. (60)

मानुषास्थीत्यादिनात्र विधिमाह । अभिचारुकद्रव्यैः साध्यप्रतिकृतिं कृत्वा कर्पटे विषादिना नामालिख्य पुत्तलिकाहृदये निधाय मानुषास्थिखदिरसारादीनामन्यतमकीलम् ऊर्ध्वतः क्रोधरूपमधः शूलाकृतिं निर्माय मस्तकादारभ्य यावत्पादान्तं मन्त्रमावर्तयन् वज्रमुद्गरेणाकोट्टयेत् । अनेन कायवाक्चित्तदुष्टानां विनाशनं भवति ॥

Here, with the words, **made of human bone** and so on, he explains the [outer] rite: Having prepared an effigy of the victim out of such substances as are suitable for the wrathful rites, one writes down [the victim's] name on a scrap of rag using poison and so on and, having inserted this into the heart of the effigy, one uses **a *kīla* made from** some such substance as **human bone or** heartwood of **acacia**. The upper portion of this is fashioned into the likeness of the wrathful deity and its lower part is in the form of a spike. Then, whilst reciting the *mantra*, one strikes [the *kīla*] with a *vajra*-hammer, nailing it into the head of the effigy until it emerges from the soles of its feet. By this act there occurs **the destruction** of the evils of body, speech and mind.

वज्रसत्त्वं समाधाय स्फुलिङ्गाकुलसुप्रभम् ।
त्रिवज्रकायपर्यन्तं बिम्बं ध्यात्वा प्रयोजयेत् ॥६१॥

Contemplating the radiant Vajrasattva as a mass of fiery sparks, an image that reaches the limits of the triple *vajra* body, and, having meditated, one should engage himself [in the rite]. (61)

ध्यानेन कीलनविधिमाह । वज्रसत्त्वेत्यादि । साधनोक्तक्रमेण बोधिचित्तवज्रयोगवान् अक्षोभ्योत्सर्गानुप्रवेशेन स्फुलिङ्गाकुलसुप्रभमिति ईषद्दंष्ट्राकरालवदनं रक्तप्रभामण्डलमध्यगमात्मानं ध्यात्वा दशक्रोधानुत्सार्य दिग्विदिक्षु स्थापयित्वा त्रिवज्रकायपर्यन्तं त्र्यात्मकं बिम्बं सुम्भरूपं ध्यात्वा प्रयोजयेत् ॥

Now he speaks of the [inner] rite of nailing down by means of meditation, beginning with the words **Vajrasattva** and the rest. One who is accomplished in the practice of imperishable *bodhicitta* by following the stages explicated in the *ṣādhana* concerning the subsequent re-entry of the aroused Akṣobhaya, is said to be **radiant as a mass of fiery sparks.** This means that one **contemplates** oneself in wrathful guise, with fangs slightly bared in a grimace, in the centre of an orb of shining red light. Having sent forth emanations of the ten wrathful kings and established them in the cardinal directions and intermediate spaces, there is the three-fold **image that reaches the limits of the triple *vajra*-body. Meditating** upon that [image] in the form of Sumbha,[19] **one should engage himself [in the rite].**

---

19 A demon slain by Durgā (*Mārkaṇḍeya-purāṇa* LXXXV-XC), apotheosized by the

वैरोचनमहामुद्रामथवा रागवज्रिणः ।
यमान्तकमहामुद्रां ध्यात्वा त्रिवज्रकीलनम् ॥६२॥

Meditating either upon the great symbol of Vairocana or of Rāgavajra, or upon the great symbol of Yamāntaka, is the nailing down of the triple *vajra*. (62)

अनन्तरोक्तं कीलनविधिं ध्यानेन कुर्यात् न केवलमक्षोभ्यरूपेणेत्याह । वैरोचनेत्यादि । वैरोचनाद्यालम्बनेनापीदं कीलनं कार्यमिति भूतार्थः ॥

The verse beginning with the words **Vairocana** and so on is spoken in order to explain that the rite of nailing down just spoken of may be performed not only by means of **meditation** upon the form of Akṣobhya. The meaning is that, in truth, this particular rite of nailing down may also be performed depending upon Vairocana and so on.

कुण्डलामृतकीलेण दुष्टक्रूरनिकृन्तनम् ।
कर्तव्यं वज्रयोगेन बुद्धस्यापि महात्मनः ॥६३॥

The ruthless destruction of evil, even that of a buddha or a great being, is to be brought about by the *kīla* of Amṛtakuṇḍalin through the process of *vajrayoga*. (63)

कुण्डलेत्यादिना ध्यानेन ध्यानविधौ कीलनं दर्शयति । कुण्डलामृतकीलेण अमृतकुण्डलिना कीलरूपमापन्नेन दुष्टक्रूरनिकृन्तनं दुष्टानां क्रूरनिकृन्तनं निष्ठुरघातनं कर्तव्यम् । वज्रयोगेनाक्षोभ्ययोगेन बुद्धस्यापि वैरोचनामिताभयोगिनोऽप्ययमेव विधिः । महात्मनो यमान्तकस्याप्ययमेव ॥

Now, with the words **[Amṛta]-kuṇḍalin** and so on, he demonstrates the nailing down as a meditative rite to be achieved through meditation. This is **brought about by the *kīla*[20] of Amṛtakuṇḍalin**, in other words, by means of Amṛtakuṇḍalin in the perfect form of a *kīla*. **The ruthless destruction of evil** means

---

Buddhists. The power of Sumbha (Śumbha) and his brother Nisumbha (Niśumbha) was invoked by Vajrapāṇi in the STTS prior to the defeat of Maheśvara. The *mantra* employed on that occasion, known as the *mantra* of four HŪṀs, has since become ubiquitous in rites of purifying the ground as a preliminary to any major *sādhana* practice. "In the Vajra family of Sumbha the Royal Formula has great magical power; endowed with the four HŪṀ syllables, it is active in all the rites." SDPT, p.76.

Muniśrībhadra (as will be seen below) treats the two as one for, in commenting upon the word Sumbha in the text, he says: *daśadigvighnagaṇān ānīya kīlanān nisumbhanān nisumbharājaḥ* / / Having dragged forth the hosts of obstructing demons from the ten directions, he is known as Nisumbharāja ("the Trampling King") because he treads them down and slaughters them by nailing them down with a *kīla*. *Yogimanoharā*, p.28.

[20] Published text reads: *vajra*.

the ruthless destruction, that is to say, the merciless killing, of those who are evil. **Through the process of *vajrayoga*** means, by the *yoga* of Akṣobhya, and the words, **even of a buddha,** mean that this rite is suitable even against a *yogin* [devoted to] Vairocana or Amitābha. The words, **of a great being,** mean even of Yamāntaka.

हृदयं यावत् पादान्तं वज्रकीलविभावनम् ।
ऊर्ध्वन्तदेवं समयमिदं कीलविजृम्भितम् ॥६४॥

From the heart down to the soles of the feet it is to be visualized as a *vajra* spike. Above that is the conventional form of the deity. This is the configuration of the *kīla*. (64)

कीलस्थानं दर्शयन्नाह हृदयमित्यादि । अमृतकुण्डलिहृदयादारभ्य यावत् पदतलं कीलरूपं ध्यायात् । तदेवं कीलकादूर्ध्वं समयममृतकुण्डलिरूपं ध्यायात् । इदं कीलविजृम्भितम् । इदमनन्तरोक्तं कीलाकृतिनिरूपणम् ॥

Now he reveals the appearance of the *kīla* by uttering the words **[from the] heart** and so on. Commencing at the heart of Amṛtakuṇḍalin, from there **down to the soles of the feet** should be meditated upon in the form of **a spike. Above that** spike one should contemplate the **conventional form of the deity** Amṛtakuṇḍalin. **This is the configuration of the *kīla*** means that the words just spoken describe the shape of the ritual spike.

ध्यानवज्रप्रयोगेण ध्रुवं बुद्धोऽपि कील्यते ।
वज्रसत्त्वो महाराजा कीलयेत् म्रियते लघु ॥६५॥

"By application of the meditation *vajra* it is certain that even a buddha will be nailed down. When Vajrasattva, the great king, embeds the *kīla* he will quickly die." (65)

अनेन ध्यानप्रयोगेण बुद्धोऽपि कीलविधिज्ञोऽपि साधकः कील्यते निश्चलीक्रियते । वज्रसत्त्वो महाराजा कीलयेत् म्रियते लघ्विति साधकः त्रैलोक्यधर्मराज्याभिषिक्तत्वान्महाराजा । दृढवीर्यत्वाद् वज्रसत्त्वः यद्येवं विधिना कीलयेत् तदा साध्यः लघु क्षिप्रं म्रियते ॥

By means of this **application of the meditation, even a buddha,** which means, even a meditator who knows the *kīla* rites, **will be nailed down,** meaning, will be rendered immobile. As for the words, **when Vajrasattva, the great king, embeds the *kīla* he will quickly die,** the meditator is here referred to as a great king due to his having been empowered (consecrated) as the Dharma-king of the triple world. He is called Vajrasattva due to the firmness of his resolve and if such a one embeds the *kīla* in accordance with the rite, then the one upon whom he meditates will quickly, that is, speedily, die.

अथ भगवान् महावैरोचनकायविजृम्भितवज्रं नाम समाधिं समापद्येदं कायसमयाक्षेपवज्रकीलनमन्त्रं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ ॐ छिन्द छिन्द हन हन दह दह दीप्तवज्रचक्र हूँ फट् ॥

Then the Blessed One, having entered the *samādhi* called *Vajra* of the Bursting Open of Mahāvairocana's Body, caused this Vajrakila *mantra* which overthrows the convention of the body to issue forth from the *vajras* of his own Body, Speech and Mind: OṀ *Pierce, pierce!* [21] *Kill, kill! Burn, burn! Oh Dīptavajracakra* HŪṀ PHAṬ.

वज्रपद्मसमागमेनापि कीलनविधिमाह । अथेत्यादि । भगवान् महावज्रधरः महावैरोचनस्वभावः कायः । महावैरोचनकायः साध्यदेहः । अस्मिन् विजृम्भितं कीलस्यविलसनं यस्मिन् समाधौ तं समापद्य स्वकायसमयः कायबलं तस्याक्षेपकं निकृन्तनं वज्रकीलमन्त्रं स्वकायादिभ्यो निश्चारयामास ॥

ओमित्यादिको निरन्तो मन्त्रः । छिन्द छिन्द साध्यकायम् । हन हन कायबलम् । दह दह कायम् दीप्तवज्रं च चक्रं च यस्या दीप्तवज्रचक्रेत्यामन्त्रणम् । हूँ फडिति चोदनम् ॥

Further, he speaks of the [secret] rite of nailing down by drawing together the *vajra* and lotus. This is the section beginning with **then. The Blessed One** refers to Mahāvajradhara and the nature of Mahāvairocana himself is the body. Thus the words, **Mahāvairocana's body,** mean the body of the enemy upon whom one meditates. Here, **bursting open** is a radiant playfulness inherent in the nail, which is perfected when one is **in *samādhi*.** One's own **conventional body** is the strength of the body and the **overthrowing** of this is the rite of destruction [brought about by] **causing this Vajrakīla *mantra* to issue forth from his own body** and so on.

The words beginning with **OṀ** and so on are the relevant tailless *mantra*. **Pierce, pierce** refers to the body of the victim. **Kill, kill** refers to the bodily strength. **Burn, burn** refers to the body and the name Dīptavajracakra[22] is a vocative addressed to she who is in possession of a blazing *vajra* and wheel. The syllables **HŪṀ** and **PHAṬ** are the instigation to act.

अन्योन्यवेष्टनाकारमङ्गुष्ठपदमीलनम् ।
वैरोचनपदाक्रान्तं वज्रकीलनिपातनम् ॥६६॥

---

[21] Some mss add *bhinda bhinda*, 'Split, split!' at this point. Probably derived from an interlinear gloss.

[22] 'Shining Vajra Wheel,' the consort of Vajrakīla.

"Joining together the thumb and the base in a figure encircling one another, the stage of Vairocana is reached by the implantation of the *vajrakīla*." (66)

अन्योन्येत्यादिना कीलनप्रयोगमाह । अक्षोभ्ययोगवान् मामकीं पुरतः संस्थाप्य अन्योन्यवेष्टनाकारमालिङ्गनादिकं तत् कृत्वा अङ्गुष्ठपदमीलनमिति । अङ्गुष्ठं स्वसाधनं पदं मुद्रागुह्यं रतिस्थानत्वात् । द्वयोर्मीलनमेकीकरणम् । कथं वैरोचनपदाक्रान्तम् इति । वैरोचनपदं साध्यकायः तदाक्रम्यते कील्यते येन तद् वैरोचनपदाक्रान्तम् । एतदङ्गुष्ठपदमीलनस्यापि विशेषणम् एतन्मन्त्रमावर्तयन् कुर्यात् ॥

Now, with the words **one another** and so on, he speaks of the ceremonial performance of the rite of nailing down. One who is skilled in the *yoga* of Akṣobhya firstly places the consort Māmakī before him (i.e. on his lap). The words, **in a figure encircling one another**, mean, embracing and so on, and, having done that, the text speaks of **joining together the thumb and the base.** Here, by thumb is meant one's own sexual organ and base is the sex organ of the consort because it is the abode of pleasure. The joining together of the two means making them into one. And how is it that the stage of Vairocana is reached? The stage of Vairocana is the body of [the victim] upon whom one meditates, and 'it is reached' means that it is nailed down with a *kīla*. By doing that it is said, **the stage of Vairocana is reached**. There is, furthermore, another meaning of the words, **joining together the thumb and the base.** In this instance, it means that one should recite the *mantra*.

हतमात्रे महासत्त्वे त्रिकायवज्रसम्भवः ।
उत्तिष्ठेत् समयाग्रेण न चेन्नाशपदं भजेत् ॥६७॥

"As soon as the great being is struck, the *vajra*-born [substance] possessed of the three *kāya* should rise up in accordance with the supreme oath.[23] And, in doing so, it will take no share in the state of destruction." (67)

हतमात्रे वज्रेण साध्यशिरसि प्रहतमात्रे महासत्त्वो महाबलः सन्नपि त्रिकायवज्रसम्भवस् त्र्यात्मकः उत्तिष्ठते स्थानाच्चलति चेत् नाशपदं न भवेत् ॥

As soon as he is struck means, as soon as the one upon whom one meditates is forcefully struck on the head with the *vajra*. He is referred to as **the great being** because he is possessed of great strength. On the other hand, **the *vajra*-born [substance] possessed of the three *kāya*,** indicating its triple nature, **rises up,** meaning that it moves from that place, **and, doing so, it will take no share in the state of destruction.**

---

[23] i.e. The *bindu* produced in the *vajra* should be caused to ascend the central channel.

अथ भगवान् लोकेश्वरवाग्विजृम्भितवज्रं नाम समाधिं समापद्येदं वाक्समयाक्षेपकीलनमन्त्रं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ ॐ ह्रीः भूर्भुवः ॥

Then the Blessed One, having entered the *samādhi* called Vajra of the Bursting Open of Lokeśvara's Speech, caused this *mantra* of nailing down which overthrows the convention of speech to issue forth from the *vajras* of his own Body, Speech and Mind: OṀ HRĪḤ BHŪR BHUVAḤ.

अथेत्यादि । लोकेश्वरस्वभावा वाक् लोकेश्वरवाक् साध्यवचनं तस्य कीलने विजृम्भितं यस्मिन् समाधौ तं समापद्य । वाक् साध्यवचनम् तस्य समयः बलं तस्याक्षेपकं स्तम्भनं वज्रमभेद्यकीलनं मन्त्रं निश्चारयामास । ओमित्यादिको निरन्तो मन्त्रः । ह्रीरिति साध्यवागाकर्षणं बीजं भूर्भुव इत्यामन्त्रणे ॥

Now for the words, **then** and so on: The nature of Lokeśvara is speech and the words, **Lokeśvara's speech**, refer to the voice of the enemy upon whom one meditates. And with regard to the nailing down of that, it is **burst open** when one **enters into *samādhi***. The **convention** of that speech, which is the voice of the victim, is its strength, and that which is the overthrower of that strength is the paralysing *vajra* (i.e. unbreakable) ***mantra* of nailing down which he caused to issue forth.** The words **OṀ** and so on constitute the tailless *mantra.* **HRĪḤ** is the seed syllable of drawing forth the speech of the enemy and **BHŪR BHUVAḤ** are words of address.

विकस्मितज्ञानपद्मेन वज्राङ्गुलिनिवेशनम् ।
रागवज्रपदाक्रान्तं वज्रकीलनिपातनम् ॥६८॥

"Resorting to the open lotus of wisdom, one inserts the *vajra* finger. The place of Rāgavajra is trampled upon by the implantation of the *vajrakīla.*" (68)

विकस्मित इत्यादि । विकस्मितं प्रसारितं ज्ञानत्रयोदयकरं पद्मं ज्ञानपद्मं तेन विकस्मितज्ञानपद्मेन योषिद्भगेन भगे वज्रमेवाङ्गुलिः वज्राङ्गुलिः तस्य निवेशनं । रागवज्रपदाक्रान्तमिति रागवज्रः साध्यवचनप्रबन्धः तस्य पदे कुलिशाग्रेणाक्रान्तम् आक्रमणं यथा भवति तथा इदं वज्रकीलनिपातनम् ॥

Now for the verse beginning with the word **open** and so on. **Open** means spread wide, and this describes the **lotus of wisdom**, the lotus which makes manifest the triple knowledge. Taking recourse to the female sex organ is referred to as **resorting to the open lotus of wisdom**. The *vajra* itself is here referred to as a finger and it is into the vagina that that ***vajra* finger** is to be **inserted**. As for the words, **trampling upon the place of Rāgavajra**: Rāgavajra indicates the flow of speech of the victim upon whom one meditates and invading that place of his with the tip of the *vajra* is referred to as trampling upon it. So far as that occurs there is this **implantation of the *vajrakīla.***

हतमात्रे महाराजे त्रिकायालयसम्भवः ।
उत्तिष्ठेत् हतमात्रेण न चेन्नाशपदं भजेत् ॥६९॥

"As soon as the great king is struck, that which is born in the abode of the *trikāya* should rise up. Or, if not, one should apportion the mark of destruction by merely striking." (69)

हतमात्रे योन्यन्तर्भावितसाध्यजिह्वाग्रे स्पृष्टमात्रे महाराजः अमिताभः स्वभावः साध्यवाक्प्रपञ्चः । त्रिकायालयसम्भवः आकाशोद्भूत उत्तिष्ठते साध्यरसनादुपक्रामति । समयाग्रेणानन्तरोक्तप्रयोगविशेषेण यदि साधको न म्रियते ॥

As soon as he is struck means, as soon as one touches the tip of the tongue of the enemy upon whom one meditates, visualized within the female organ. **The great king** is Amitābha whose own nature is the discursive speech of the enemy. **That which is born in the abode of the *trikāya*** is that [semen] which is generated in space (i.e. in the genitals). **Rises up** means that it advances [up the central channel], away from the tongue of the enemy upon whom one meditates. If this is carried out in the particular manner just specified by the words, **in accordance with the supreme oath** (verse 67), the adept will not die.

अथ भगवान् महावज्रधरचित्तविजृम्भितवज्रं नाम समाधिं समापद्येदं चित्तसमयाक्षेपकीलनमन्त्रं स्वकायवाक्चित्तवज्रेभ्यो निश्चारयामास ॥ ॐ वज्रराज हूँ ॥

Then the Blessed One, having entered the *samādhi* called Vajra of the Bursting Open of Mahāvajradhara's Mind, caused this *kīlanamantra* which overthrows the convention of mind to issue forth from the *vajras* of his own Body, Speech and Mind: OṀ *Vajrarāja* HŪṀ.

अथेत्यादिना चित्तकीलनविधिमाह । साध्यस्य चित्ते कीलने विजृम्भितं यस्मिन् तं समापद्य चित्तसमयः । चित्तोत्साहः तस्याक्षेपः चित्तोत्साहाय नयनं प्रतिकीलनमन्त्रमुच्चारयामास । ॐ वज्रराज ॐ चित्तवज्र हूँ इतः साध्यहृदयादपक्रामेति मन्त्रार्थः ॥

With the words **then** and so forth, [the Lord] now speaks of the rite of nailing down the mind. In nailing down the mind of the victim upon whom one meditates, that **bursting open** which one **has perfected in samādhi** is referred to as **the convention of mind**. Mental will-power is the **overthrowing** of that, and conduct carried out by means of mental will-power is referred to here as **causing the *kīlanamantra* to issue forth**. OṀ **Vajrarāja** (*vajra* king) is the same as saying OṀ mind-*vajra*. **HŪṀ** Following this, one moves away from the heart of the victim. This is the meaning of the *mantra*.

पञ्चशूलनिबन्धेन स्फुलिङ्गाकुलभावनम् ।
चित्तवज्रपदाक्रान्तं वज्रकीलनिपातनम् ॥७०॥

"Meditating on a mass of fiery sparks whilst binding [a *mudrā* of] five spokes, reaching the place of mind-*vajra*, the *vajrakīla* is implanted." (70)

पञ्चशूलनिबन्धेनेति पञ्चशूलस्वभावेन । स्फुलिङ्गाकुलभावनम् अग्निकणाकुलस्य वज्रस्य भावनं कर्तव्यम् । कथम् । चित्तवज्रं चित्तं तस्य पदं हृत्पद्ममेतदाक्रम्यते यथा तथा कर्तव्यमिदं वज्रकीलनिपातनम् ॥

As for the words, **whilst binding five spokes,** this means that it has five spokes as its own nature and **meditating on a mass of fiery sparks** means that one should engage in meditation upon a *vajra* [with its own nature of five spokes] in the form of a flurry of sparks of fire. How is this to be done? The **mind-*vajra*** is just the mind itself and **the place** of that is the lotus of the heart. In so far as he succeeds in **reaching** that place, **the *vajrakīla* is implanted.**

हतमात्रे महावज्रे त्रिवज्रालयसम्भवः ।
उत्तिष्ठेत् हतमात्रेण न चेन्नाशपदं भजेत् ॥७१॥

"As soon as the great *vajra* is struck, that which is born in the abode of the triple *vajra* should rise up. Or, if not, one should apportion the mark of destruction by means of merely striking." (71)

हतमात्र इत्यादि । स्वमुद्राधर्मोदयान्तर्भूताग्नेयमण्डलस्थसाध्यहृत्पद्मे भास्वरेण स्वकुलिशेन हतमात्रे आकोटितमात्रे महावज्रं साध्यचित्तं तत्स्वभावं चित्तं वज्रसमयाग्रेण प्रयोगविशेषेण उत्तिष्ठते हृदयान्निर्गच्छति । यदि साध्य एवं पञ्चत्वं न याति तदोत्तिष्ठते ॥

Now for the words, **as soon as he is struck** and so forth: **As soon as** the heart lotus of the enemy, visualized as abiding in the [triangular] *maṇḍala* of fire within the generative organ of one's female partner, **is struck** by one's own brilliantly resplendent male organ, which means, as soon as **great *vajra*** which is the mind of the enemy, the own-nature of which is mind itself, is hammered down. [The semen] should move away from the heart, or, **should rise up,** in accordance with the special practice which is the most important of all tantric vows. If the enemy is not dissolved into the five-fold nature of his innate condition, he also rises up.

सम्यग्विधानमार्गेण कायवाक्चित्तयोगतः ।
खधातुवज्रपर्यन्तं कीलयेन्नात्र संशयः ॥७२॥

इत्याह भगवान् महावज्रकीलः ॥

"By means of the correct performance of the rite, through the *yoga* of body, speech and mind the entire extent of the *vajra* realm of the sky is nailed down. Of this there is no doubt." (72) Thus spoke the *bhagavat* Mahāvajrakīla.

अथ बुद्धास्त्रिकायाग्राः सत्त्वधातुहितैषिणः ।
तुष्टाः प्रामोद्यसंप्राप्ताः इदं घोषमकारयन् ॥७३॥

Then the buddhas and the supreme beings among the three classes, those who desire to benefit the realm of living beings, being pleased, obtained delight and uttered this proclamation of words never heard before: (73)

अथेत्यादि । ते बुद्धा निष्पन्नक्रमस्था बोधिसत्त्वा महासत्त्वाः कीदृग्विधाः बुद्धयानीया अनर्घयानसंप्रस्थिताः आदिकर्मिकाः त्रिकायाः तेषामग्राः सत्त्वधातुहितैषिणः सत्त्वार्थकरणसमर्थाः ते तुष्टाः प्रथमं श्रुतिमात्रेण ततः प्रामोद्यमतिशयप्रीतिं संप्राप्ताः स्वधिगमे इदं वक्ष्यमाणं स्वानुभवप्रकाशकं घोषं अकार्षुः कृतवन्तः ॥

As for the verse beginning with **then**: **The buddhas** are those who are established on the stage of perfection, and, as for *bodhisattvas*, the great beings, of what kinds are these? These consist of **three classes** — those who travel on the buddha-vehicle, those who advance towards the priceless vehicle, and beginners. **The supreme beings** among them are those **who desire to benefit the realm of living beings**, which means that they have activities which serve the purpose of living beings as their own aim. They, **being pleased** in the first instance merely by hearing, then **obtained delight** or complete ecstasy. When they had regained their composure, they **uttered this proclamation**, about to be given in the following verses, in which they make manifest their own experience in **words never heard before**.

अहो गुह्यपदं श्रेष्ठमहो सारसमुच्चयम् ।
अहो धर्मपदं शान्तमहो वज्रविदारणम् ॥७४॥

"Oh supreme secret abiding-place!
Oh quintessential compendium!
Oh peaceful dwelling of *Dharma*!
Oh *vajra* vanquishing!" (74)

अहो इत्याश्चर्ये गुह्यपदं मन्त्रपदं तत् श्रेष्ठम् । सारसमुच्चयः मन्त्राणाम् प्रयोगविशेषः धर्मपदं शान्तमिति तस्यैव पदस्य ध्यानेन संपादनम् । वज्रविदारणं दुष्टीवग्रहः ॥

Oh is the exclamation of astonishment and **secret abiding-place** means abode of *mantra*, which is here called **supreme**. **Quintessential compendium** refers to the special quality of the practice of those *mantra*. It is called **peaceful dwelling of *Dharma*** because the accomplishment of just that stage is achieved through meditation (*dhyāna*). ***Vajra* vanquishing** is seizing hold of whatever is defiled.

कीलनं सर्वबुद्धानां बोधिसत्त्वान् महायशान् ।
कायवाक्चित्तवज्राणां कीलनं समुदाहृतम् ॥७५॥

"The nailing down of all the buddhas,
Bodhisattvas, and those of great fame,
The nailing down of the *vajras*
Of body, speech and mind has been explained." (75)

सर्वबुद्धानां कर्मप्रसरसमर्थानां कीलनं तदाप्याश्चर्यम् । बोधिसत्त्वा अन्ये सामान्यजनाः महायशाः दिक्पालाः तेषामपि कीलनं यत् तदाप्याश्चर्यम् । पृथक् कायादीनां यद् ध्यानेन कीलनमुक्तं तदाप्याश्चर्यमित्याहु रत्नपुद्गलाः ॥

All the buddhas means all those who are adept in ritual activity and **the nailing down of** them surely gives rise to amazement. ***Bodhisattvas*** are other, ordinary, sentient beings and **those of great fame** are the guardians of the directions. **The nailing down** of those, also, surely gives rise to amazement. That which is said to be the separate nailing down **of body, speech and mind** by means of meditation surely gives rise to amazement. All this **has been explained** by the jewel-like beings (i.e. the buddhas).

इदं तत् सर्वमन्त्राणां कीलनं तत्त्वसम्भवम् ।
कायवाक्चित्तवरदं मन्त्रतत्त्वसमुच्चयम् ॥ इति ॥७६॥

"This itself, born of the true condition,
Is the nailing down of all *mantra*.
Bestowing the boons of body, speech and mind,
It is a compendium of the reality of *mantra*." (76)

यदनन्तरोक्तं तदिदं सर्वमन्त्राणां द्विप्रकारसाधकानामुपयोगितत्त्वसम्भवं महावज्रधरप्रकाशितं कीलनं निश्चलीकरणम् । कायवाक्चित्ताः साधकाः तेषां वरदं इप्सितफलप्रदम् । मन्त्रतत्त्वसमुच्चयमिति । मन्त्राः सर्वादयः तेषां तत्त्वमर्थादिपरिज्ञानं समुच्चयं उद्धृत्यकथनमुक्तमिति सङ्गीतिकारः ॥

With regard to the teaching which had just been given they said, **this itself, born of the true condition** of usefulness, which means that it was made manifest by the great Vajradhara, **is the nailing down**, that is to say, the rendering immobile, **of all *mantra*** which are the two types of effective cause.[24] **Body, speech and mind** refer to the meditator himself and **bestowing the boons** of those means producing the desired fruit. With regard to the words, **it is a compendium of the reality of *mantra***: *mantra* are the givers of all results and that is their reality. Having gathered up a thorough knowledge of their meaning and so forth, the spoken account given here is a compendium. The reciter of the *tantra* says that those are the words they spoke.

---

[24] Operating for the benefit of oneself, and operating for the benefit of others.

इति श्रीं सर्वतथागतकायवाक्चित्तरहस्यातिरहस्ये गुह्यसमाजे महागुह्यतन्त्रराजे कायवाक्चित्ताद्भुतमन्त्राकर्षणविजृम्भितराजो नाम समाधिपटलश्चतुर्दशोऽध्यायः ॥

Thus [ends] the teaching called "The Bursting Open King" in which are drawn forth the amazing *mantras* of the body, speech and mind, being chapter XIV of the Glorious *Guhyasamāja-tantra*, the great king of secret *tantras*, the supremely secret secret of the Body, Speech and Mind of all the Buddhas, on the subject of profound meditation.

सर्वतथागतकायवाक्चित्तान्येवाद्भुतानि । एकोऽपि कायवाक्चित्तः स्वं स्वपरविभागमालम्ब्य निकृन्ततीति तैर्मन्त्राणामालिकालिजनितानां त्रिलिङ्गं स्वभावेषु त्र्यक्षरेषु प्रवेशनं तदाकर्षणं तेन विजृम्भितं विलसितं शान्तिकादिकर्मप्रसरसाधनं तेनैव राजते दीप्यत इत्यार्थः । कायवाक्चित्ताद्भुतमन्त्राकर्षणे विजृम्भितराजो नाम समाधिः । तद्द्योतकः शब्दसमूहस्तथोक्तः । सन्ध्याभाषा ॥

The things which are **amazing** are precisely **the Body, Speech and Mind of all the Buddhas.** Certainly the unified body, speech and mind cuts off the self upon which the [erroneous] distinction between self and others depends. By **drawing forth** is meant the entry of the threefold signs **of *mantra***, produced by means of the vowels and consonants, into the natural condition of the three syllables. By that [entry into the natural condition] there is a **bursting open** or a radiant, divine playfulness with effective mastery of a proliferation of buddha-activities such as pacification (*śāntika*), [increase (*pauṣṭika*), control (*vāśya*) and slaying (*māraṇa*)]. By just such means, one **rules** as a king, and the meaning of this is that one is illustrious. **The profound meditation is called "Bursting Open King,"** meaning that it **draws forth the amazing *mantras* of body, speech and mind**, and that is the topic illuminated by the multitude of words just spoken. It is *sandhyābhāṣā* ('twilight language').

- **In his *Pañcakrama*, the *siddha* Nāgārjuna** judiciously rearranges the entire *Guhyasamāja-tantra* in order to teach the procedures of the completion stage (*niṣpannakrama*) in five steps. According to this new arrangement, rites of the *vajrakīla* are to be performed in the context of the generation stage (*utpattikrama*) meditation upon the *maṇḍala* of Guhyasamāja, and the *kīlanavidhi* is described in verses 8-17 of the *piṇḍikrama-sādhana* which precedes the five *krama* of the completion stage:

दशक्रोधान् समुत्सृज्य ज्वालाभासुरभीषणान् ।
हूँकारोद्भूतभानुस्थान् प्रत्यालीढपदे स्थितान् ॥८॥

Generating the ten *krodha* kings,
    blazing with light and terrible like demons
Sprung forth from the syllable HŪṀ and
    standing resplendent in the *pratyālīḍha* attitude, (8)

दशदिग्मण्डलाग्रे तु संचिन्त्यैवं यथाक्रमम् ।
सर्वविघ्नविनाशार्थं सुम्भमाज्ञाय कीलयेत् ॥९॥

[The *yogin*] should think of them in proper sequence
    at the outer limits of the circle of ten directions.
In order to destroy all obstacles,
    having issued the command to Sumbha
    he should nail them down. (9)

ॐ सुम्भ निसुम्भ हूँ गृह्ण गृह्ण हूँ गृह्णापय गृह्णापय हूँ आनय हो भगवन्
विद्याराज हूँ फट् ॥

OṀ *Sumbha and Nisumbha* HŪṀ *Seize, seize!* HŪṀ *You must catch, you must catch!* HŪṀ *Bring them forth* HO *illustrious king of awareness* HŪṀ PHAṬ.

अनेन क्रोधरूपेण आकृष्यैवं विनायकान् ।
कीलयेद् विधिवत् सर्वान् प्रयोगेण तु बुद्धिमान् ॥१०॥

Having thus dragged forth the misleaders by means of
    this wrathful form,
The wise one should nail them all down by application of the method
    in accordance with the rite. (10)

वज्रामृतमहाराजं वज्रकीलं विभावयेत् ।
नीलोत्पलदलश्यामं ज्वालामालाकुलप्रभम् ॥११॥

The great king Vajrāmṛta is to be generated as Vajrakīla,
Dark like the petals of the blue lotus,
    the splendour of the *kula*, garlanded with flames. (11)

नाभिदेशादधोभागं शूलाकारं विभावयेत् ।
ऊर्ध्वं क्रोधाकृतिं चैव त्रिमुखाकारषड्भुजम् ॥१२॥

The portion below his waist should be contemplated
    in the form of a spike (*śūla),*
Above which he is in wrathful guise
    with three faces and six arms. (12)

अधो विघ्नगणान् वीक्ष्य तन्मन्त्रं समुदाहरन् ।
निखनेद् वज्रकीलं तु विघ्नदेहेषु निश्चलम् ॥१३॥

Beneath him [the *yogin*] sees the multitude of hindrances.
Muttering the *mantra* he should stab the unwavering
vajrakīla into the bodies of those obstructing demons. (13)

ॐ घ घ घातय घातय सर्वदुष्टान् फट् कीलय कीलय सर्वपापान् फट् हूँ हूँ
वज्रकील वज्रधर आज्ञापयति सर्वविघ्नानां कायवाक्चित्तं कीलय हूँ फट् ॥

वज्रमुद्गरहस्तं च सुम्भराजं विभावयेत् ॥१४॥

OṀ *Slay, slay! Kill, kill all malignant ones* PHAṬ. *Nail down! Nail down all evil doers* PHAṬ. HŪṀ HŪṀ *Oh Vajrakīla, Vajradhara commands that you nail down the body, speech and mind of all obstructors* HŪṀ PHAṬ.

And he should contemplate Sumbharāja
with a *vajra* hammer in his hand. (14)

वज्रवह्निं समन्ताच्च विस्फरन्तं विचिन्त्य वै ।
दुष्टान् पलायितांश्चिन्तेद् दह्यमानानितस्ततः ॥१५॥

Imagining the *vajra* fire that spreads everywhere,
[The *yogin*] should think that the evil ones, being burned,
flee hither and thither. (15)

दशदिक्कीलयित्वा तु अध ऊर्ध्वमधिष्ठय च ।
भावयेत् परमार्थेन निःस्वभावभवत्रयम् ॥१६॥

Stabbing the *kīla* into the ten directions and
presiding over above and below,
[The *yogin*] should meditate that, in accordance with ultimate truth,
the whole triple world is entirely devoid of self-nature. (16)

अभावे भावनाभावो भावना नैव भावना ।
इति भावो न भावः स्याद् भावना नोपलभ्यते ॥१७॥

Meditation upon the non-truly-existent does not exist.
Such 'meditation' is not meditation at all.
Thus, existence being not [truly] existent,
meditation may not be achieved. (17)

- **Munisrībhadra, commenting upon these verses in his Yogimanoharā,**[25] **says:**

एतदनन्तरमाचार्यचन्द्रकीर्तिकृतवज्रसत्त्वसाधनाभिप्रायमादाय स्थानरक्षां विचिन्तयेदित्यनेन क्रमेण तत्रायं क्रमः दीर्घहूँकारमुच्चार्य तज्जनितयमान्तकादिदशक्रोधान् समुत्सृज्य प्रत्यालीढपदेन सूर्यमण्डलस्थान् । वक्ष्यमाणचिह्नादियुक्तान् ॥

Immediately after that one should engage in meditation upon the protection of the site in accordance with the system of the Vajrasattva *sādhanā* composed by *ācārya* Candrakīrti. This is the procedure for that meditation: Intoning the sound of the long HŪṀ, from that syllable one creates Yamāntaka and the rest of the ten wrathful kings, standing upon solar discs in the *pratyālīḍha* attitude (verse 8). Their hand symbols and so on will be described later.

दशदिग्मण्डलाग्रे विचिन्तयेत् । उक्तञ्च तन्त्रे । क्रोधा द्वेषालये जाता नित्यं मारणतत्पराः । सिध्यन्ति मारणार्थेन साधकस्याग्रधर्मिनः ॥ इत्यस्य प्रवचनस्यायमर्थः । क्रोधा यमान्तकादयः द्वेषालयो हूँकारस्तस्मिञ्जातास् तन्निष्पन्नाः । मारणतत्पराः दुष्टदमनकर्माग्राः । विघ्नानां मारणार्थेन रौद्रकर्मणा सिध्यन्ति । अभिप्रेतार्थं संपादयन्ति । अग्रधर्मिणोऽत्युद्धतस्वभावकस्येति ॥

With regard to the words, **at the outer limits of the circle of ten directions** (verse 9), in the root text it is written:[26] "The wrathful kings are generated in the abode of hatred, ceaselessly intent on slaughter. By having slaughter as their goal, they will succeed [in fulfilling the wishes] of the supremely virtuous meditator." The meaning of this statement is as folows: **The wrathful kings** are Yamāntaka and the rest, and their **abode of hatred** is the syllable HŪṀ. It is from that [syllable] that they are born and by means of that [syllable] that they are perfected. The words, **intent on slaughter**, mean that their prime objective is the subjugation of evil-minded beings. **By having the slaughter** of obstructing demons **as their goal, they will succeed** by means of the wrathful rites. Thus they fulfil their intended function. [Referring to the meditator as] **supremely virtuous** means that he is elevated above all others by nature.

सर्वविघ्नविनाशार्थमित्यादि । सुम्भराजमधस्ताद् वीक्षमाणः द्वितीयं सुम्भराजं निर्मायानीय स्वपुरःस्थं किङ्कररूपेणाज्ञां मार्गयन्तं विचिन्त्य चतुःहूँकारमन्त्रेणानेन क्रोधरूपेणेति । द्वेशवज्रः क्रुद्धेनाज्ञां दद्यात् ॥

As for the line beginning, **in order to destroy all obstacles** (verse 9): Visualizing Sumbharāja in the nether regions, a second Sumbharāja is created and brought forth so that one meditates upon him standing in front of oneself in the guise of an obedient servant. Then he is issued with a **command**, meaning he is given his instructions, and this one does by means of the *mantra* of four HŪṀs, or as it is written in the text, **by means of this wrathful form** (verse 10). It is Dveṣavajra himself that issues the command in anger.

---

[25] Zhongxin Jiang & Toru Tomabechi, *The Pañcakramaṭippaṇi of Munisrībhadra*, pp.10-14.

[26] GST.XIII,27abc. *pāda* d reads: *sevyamānair yathecchataḥ.*

पश्चात् सुम्भराज आज्ञां प्राप्य दशदिशो गत्वा इन्द्रादिविघ्नाधिपतीनङ्कुशेन हृदि विद्ध्वाकृष्य पाशेन गलके बद्ध्वानीय दशक्रोधराजेषु समर्प्य पुनः पुरतः स्थितो निसुम्भराजः अधस्ताद् वीक्षमाणः ॥

After that, having received his instructions, Sumbharāja moves out into the ten directions and summons Indra and the other obstructive kings by piercing their hearts with an iron hook. Binding their necks with a noose, he leads them forth and hands them over to the ten wrathful kings. Then he is to be visualized resuming his position and standing once again beside [his twin] Nisumbha in the nether regions.

द्वितीयं सुम्भराज्ञमानीतविघ्नाधिपतीनां वर्णचिह्नादिक्रमः कथ्यते ॥

Now I will tell of the colours and insignia and so on of those obstructive kings that have been led forward by the duplicate King Sumbha:

तत्रायं क्रमः ॥ इन्द्रं प्राग्दिशास्थं पीतं सहस्राक्षं द्विभुजमेकवक्त्रं । दक्षिणवामभुजाभ्यां वज्रलीलाभृतं । रत्नमुकुटिनं । सितैरावतारूढं । यमान्तकस्य प्रतिपाद्यमानं विचिन्तयेत् ॥

These are the details in due order: Indra dwells in the east. [His body] is yellow in colour and possessed of a thousand eyes. He has one face and two arms, the right hand of which holds a *vajra* while the left is in a relaxed and graceful pose. He wears a jewelled crown and rides upon the white elephant Airāvata. He is to be contemplated as trampled beneath the feet of Yamāntaka.

एवं प्रज्ञान्तकस्य याम्यां यमं महाकृष्णमेकमुखं द्विभुजं दक्षिणेतरभुजाभ्यां दण्डतर्ज्जनीं पिंगलोर्ध्वज्वालकेशविभूषितम् । प्रत्यालीढमहीषासनमिति ॥

Similarly, [beneath the feet] of Prajñāntaka [one should contemplate] Yama, ruler of the southern direction. Very black in colour, he has one face and two arms, the right one of which wields a club while the left has the forefinger extended in a threatening gesture. He is adorned with blazing tawney-red hair that streams upwards and he stands in the *pratyālīḍha* pose on the back of a buffalo.[27]

एवं पद्मान्तकस्य पश्चिमे वरुणं श्वेतमेकमुखं द्विभुजं दक्षिणवामभुजाभ्यां नागपाशलीलाभृतं । श्यामकच्छपारूढमिति ॥

Similarly, [beneath the feet] of Padmāntaka [one should contemplate] Varuṇa, ruler of the western direction. White in colour, he has one face and two arms, the right hand of which holds a *nāga* noose while the left is in relaxed and playful attitude. He is mounted on the back of a dark green tortoise.

---

[27] This paragraph missing in ms. Restored from Tibetan.

एवं विघ्नान्तकस्य कौबेर्यां कुबेरं पीतं नरवाहनं पीनमेकमुखं द्विभुजं दक्षिणभुजे नकुलिकाधरं वामे बीजपूरकं रत्नमुकुटिनमिति ॥

And in the same way, [beneath the feet] of Vighnāntaka is Kubera, ruler of the north. Yellow in colour, he rides a man as his vehicle. Very fat, he has one face and two arms, the right hand of which holds a mongoose while the left is full of pearls. He wears a crown of jewels.

एवमचलस्याग्नेयां पावकं पीनं रक्तज्वालालंकृतं रक्तं चतुर्भुजं सव्ये अभयाक्षमालाधरं । वामे दण्डकमण्डलुधरमजासनमिति ॥

And so, [beneath the feet] of Acala is Agni, ruler of the southeastern direction. Corpulent, he is adorned with flaming red jewels. Red in colour, he has four arms, the right two of which display the gesture of fearlessness and hold a rosary of seeds (*akṣa*) while the left two hold a staff and a water-pot. His mount is a goat.

एवं टक्किराजस्य नैर्ऋत्यां कृष्णमेकमुखं द्विभुजं नग्नं विकृतं दंष्ट्राकरालास्यं राक्षसं मुक्तकेशं दक्षिणे कर्त्तिधरं वामे करोटधरं प्रत्यालीढं शवासनमिति ॥

Similarly, [beneath the feet] of Ṭakkirāja is the *rākṣasa* ruler of the southwestern direction. Black in colour, he has one face and two arms. He is naked and ugly with dishevelled hair and a face full of protruding fangs. In his right hand he holds a curved knife and in his left he holds a skull. Standing in the *pratyālīḍha* attitude, he is mounted on the back of a corpse.

एवं नीलदण्डस्य वायव्यामनिलं श्याममेकमुखं द्विभुजं वातपटधरं द्वाभ्यां रत्नमुकुटिनं पीतहरिणासनमिति ॥

In the same way, [beneath the feet] of Nīladaṇḍa [one should contemplate] Vāyu, ruler of the northwestern direction. Dark in colour, he has one face and two arms, in the pair of which he holds a wind-vessel. He wears a jewelled crown and his mount is a yellow deer.

एवं महाबलस्य ऐशान्यामीश्वरं श्वेतमेकमुखं द्विभुजं । दक्षिणे डमरुधरं । वामे खट्वाङ्गधरं । जटास्थिमालाशशिभृद्वृषभारूढमिति ॥

And [beneath the feet] of Mahābala [one should contemplate] Īśvara, ruler of the northeastern direction, white in colour, with one face and two arms. In his right hand he holds a *ḍamaru* drum and in his left he holds a *khaṭvāṅga*. His matted hair is adorned with a garland of bones and the moon. He is mounted on a bull.

एवमुष्णीषचक्रवर्तिनः ऊर्ध्वें पितामहं पीनं पीतश्चतुर्मुखं द्विभुजं दक्षिणवामभुजाभ्याम् अक्षत्रिदण्डधरं खर्वं यज्ञोपवीतिनं जटिलं हन्सवाहनमिति ॥

Similarly, [beneath the feet] of Uṣṇīṣacakra is Great Grandfather Brahmā, ruler of the zenith. Corpulent, he is yellow in colour with four faces and two arms, the right hand of which holds a [rosary of] seeds and the left holds a triple staff (*tridaṇḍa*). Dwarfish in stature, he wears the sacred thread and his hair is piled up in a knot. His vehicle is a goose.

एवं सुम्भराजस्याधस्तात् पृथ्वीं पीतामेकमुखां द्विभुजां पङ्कजस्थितां धान्यविद्धीधरां सव्ये वामे कुम्भधारिणीं रत्नमुकुटिनीमिति ॥

And also, [beneath the feet] of Sumbharāja [should be contemplated] Pṛthvī, goddess of the earth [and ruler of the nadir]. Yellow in colour, she has one face and two arms. Seated upon a lotus, she holds a sheaf/stalk (?) of grain in her right hand and a pot of plenty in her left. She wears a jewelled crown.

वज्रामृतमहाराजमित्यादि । साधकनिरीक्षणे सति । ततो अमृतकुण्डलिः । उत्तरद्वारे द्वितीयनिर्माणं स्थाप्य ततः । पश्चाद्दशकीलाकारं विभावयेत् । नीलोत्पलदलश्याममित्यादि त्रिमुखाकारषड्भुजमित्यन्तं मूलत एव सर्वममृतकुण्डलिविशेषणं । स्पष्टं ॥

As for the words, **the great king Vajrāmṛta** and so on (verse 11), this is in reference to the appearance of the meditator. Thus he takes on the appearance of Amṛtakuṇḍalin and establishes a second transformation at the northern gateway [of the *maṇḍala*]. After that he should meditate upon the forms of the ten *kīla*. The words **dark like the petals of the blue lotus** and so on refer to all the personal characteristics of Amṛtakuṇḍalin, such as his having **a form with three faces and six arms** (verse 12) and all the rest, just as described in the root texts. All this is to be clearly visualized.

अध इत्यादि । दशविघ्नाधिपतीनां शिरसि निखनेत् पादतलं यावद्विचिन्तयेत् ॥

The verse beginning with the words, **beneath him** (verse 13), mean that the *yogin* should imagine the ten lords of the obstructors to be transfixed from the tops of their heads to the soles of their feet.

वज्रमुद्गरहस्तश्चेत्यादि । सुम्भराजं व्युत्थाय यमान्तकदत्तमुद्गरेण अथ स्वचिह्ननिर्मितेन वा । ॐ घ घ घातयेत्यादिमन्त्रमावर्त्याकोटयन्तं ध्यायात् । आकोटनसमकाले तु । वज्रकीलवज्रमुद्गराकोटाभ्यां स्फुरद्वज्रवह्निना समन्तादिन्द्रादिपरिवारान् पलायितान् चिन्तयेद्दुष्टान् दह्यमानानितस्ततः । इत्यनेन दशदिशः कीलयित्वा तु अथ ऊर्ध्वमधिष्ठ्य इति ॥

And, as for the lines beginning, **with a *vajra* hammer in his hand** (verse 14), one should meditate that, having been aroused to act, King Sumbha uses either a hammer given to him by Yamāntaka or his own personal weapon to beat down [the demons] whilst reciting the *mantra* OṀ GHA GHA GHĀTAYA and so on. And, at the same time as that beating is taking place, from the *vajra* hammer beating down upon the *vajrakīla*, ***vajra*** **fire spreads everywhere** (verse 15), burning Indra and the rest of the chief obstructors together with their retinues. One should imagine that [all other] **evil ones, being burned, flee hither and thither.** All this is to be contemplated as one recites the words, **stabbing the *kīla* into the ten directions and presiding over above and below** (verse 16).

टक्कि हूँ जः इत्यक्षरचतुष्टयेन लोहजलाग्निवायुप्राकारचतष्टयं यथाक्रमं चतुरस्रादिभेदेन बाह्यतो विचिन्तयेत् । तदुपरि भ्रूँकारेण वज्रपञ्जरं त्र्यक्षरेण कवचं हूँकारेण विश्ववज्रमयं भूभागं भावयेत् ॥

Whilst reciting the four syllables ṬAKKI HŪṀ JAḤ, one should imagine that around the outside [of the *maṇḍala* area] arise four enclosures of iron, water, fire and wind, in that order, with all the usual characteristics of being square and so on. Above this should be contemplated a *vajra* tent arisen from the syllable BHRŪṀ and a protective shield of armour arisen from the three syllables (OṀ ĀḤ HŪṀ) and the section of the earth [upon which the *maṇḍala* is to stand] becomes transformed into a *viśvavajra* arisen from the syllable HŪṀ.

तदनु परमार्थे शून्यतैव परमा रक्षेति प्रभास्वरं प्रविशेदभावेत्यादिगाथार्थेन । स्थिरचलसर्वपदार्थानामभावे सति भावनाया अभावः । भावनाभावः । भाव्याभावात् ॥ भावना नैव भावनेति । यापि सतो भावना । विनापि भावनाया विद्यमानत्वात् । इति ॥

Since, in truth, it is emptiness alone which is known as the ultimate protection, one should enter the clear light in accordance with the meaning of verse 17. It being the case that there is no reality in any of the concepts of the animate and inanimate worlds, meditation upon them has no reality. Thus, due to the non-existence of something to be contemplated, the verse says, **meditation does not exist**. As for the words, **such meditation is not meditation at all** — if meditation could be said to exist, it would have to be rejected due to the fact of cognizing it as meditation. So it is said.

इत्थं भावाभावयुक्तो यो भावः स न स्यात् तस्माद् भाव्यो भावको भावना नोपलभ्यते ॥ अथ वा । परमार्थसत्ये भावनाभावः । आदिशुद्धत्वात् ॥ या संवृतिसत्यात्मिका भावना सापि न भाव्यते । सत्यत्वात् ॥ इत्यनेन प्रकारेण सत्यद्वयात्मको भावो भाव्यो न स्यात् ॥ सत्यद्वयाद्वैधीकारदर्शनमात्रेण मोक्षात् । तेन भावको भावना भाव्यमित्येषोऽभिनिवेशो युगनद्धक्रमाधिगतानान्नोपलभ्यते । न विद्यते ॥ एतेन रक्षाचक्रादिसर्वपदार्थानां शून्यता उक्ता ॥

Now, there cannot be a thing which exists as a combination of both existence and non-existence. Therefore, that which is meditated upon does not exist, the meditator does not exist, and **meditation may not be achieved.**

To put it another way, from the point of view of ultimate truth, meditation does not exist because it remains in a condition of primordial purity. That which is called meditation which has the nature of relative truth, that is precisely the meditation which is not to be cultivated because of the [unique] condition of truth. Thus, for this reason, a reality which has the nature of two truths is not something to be meditated upon. One achieves liberation only by insight into the non-dual nature of the two truths. Therefore it is said that the meditator is the meditation which is to be meditated upon. It is to this that determined effort should be applied and yet these are non-entities for those who have mastered the stage of union (*yuganaddhakrama*). Such things are not to be found. It is in this way that we speak of the emptiness of all such concepts as the circle of protection and so on.

As made clear in both text and commentary, the final verses of this citation from the *Pañcakrama* point towards the so-called '*kīla* of wisdom awareness' and the 'higher activities' (**ūrdhvakarma*, Tib. *stod las)* in which enlightenment is the chief aim, as opposed to the more widespread 'lower acts' (**adhaḥkarma*, Tib. *smad las)* in which material *kīla* are employed predominantly in establishing the circle of protection and destroying demons. In particular, verse 17 here is actually *Guhyasamāja-tantra* II.3, a verse of no small importance, cited, for example, by Vanaratna in his *Rahasyadīpikā* on the *Vasantatilakā*, by Nāropā in his *Sekoddeśaṭikā* on the *Kālacakra-tantra*, by Abhayākaragupta in his commentary on the *Buddhakapāla-tantra* and by Vajrapāṇi in his commentary on the *Laghuśaṁvara-tantra*.[28]

- **Vajrapāṇi says:**

अभावे निरभ्रे गगने भावना प्रत्याहारः स एव भावो भावनाभाव इति । भावना नैव भावनेति । इह प्रत्याहारभावनाया अभावे निरभ्रगगने सा भावना नैव भावना भवतीति भावनारहितत्वादिति । भावो यः प्रत्याहारेण दृष्टः स भावो न भावः स्याद् अकल्पितातीतानागतवर्तमानभावदर्शनादिति । अतो विकल्पभावना नोपलभ्यते ॥

Upon the non-truly existent means 'upon a cloudless sky' and **meditation** refers to withdrawal [of the senses]. That being the case, **meditation does not exist**. As for the words, **such 'meditation' is not meditation at all,** here, with the senses withdrawn in meditation upon the cloudless sky which is [meditation] upon that which is non-existent, such 'meditation' is not meditation at all because there is an absence of any [object of] meditation. That which is seen to exist when the senses are withdrawn, such an existent is non-existent because the thing seen is a fabrication of the mind and does not exist in the present, did not exist in the past and will not exist in the future. Therefore **meditation** dealing with discursive thoughts **may not be achieved**.

---

[28] My thanks to Dr Isaacson (Oxford, 1997) for this information and for the citation from Vajrapāṇi which follows. Note that Candrakīrti's *Pradīpoddyotana* commentary on this verse is almost identical to that of Muniśrībhadra, given above.

- ***Abhisamayamañjarī* by Śubhākaragupta:**

(Having built up the universe of the four great elements, the *yogin* then begins to construct the *maṇḍala* of Vajrayoginī on the summit of Mount Meru:)

ततः ॐ सुम्भ निसुम्भ हूँ हूँ फट् । ॐ गृह्ण गृह्ण हूँ हूँ फट् । ॐ गृह्णापय गृह्णापय हूँ हूँ फट् । ॐ आनय हो भगवन् विद्याराज हूँ हूँ फट् । इति चतुरो मन्त्रान् वामतर्जन्यङ्गुष्ठे छोटिकादानपूर्वकमुत्सार्य कृष्णहरितरक्तपीतवर्णान् ब्रह्माण्डरसातलव्यापिज्वलन्महाकायान् पूर्वोत्तरपश्चिमदक्षिणासु दिक्षु क्रमेण सुम्भादि-मन्त्ररश्मिभिर्यावदिच्छाविस्तरान् चतुरो वज्रप्राकारान् ॐ वज्रप्राकार हूँ वँ हूँ इत्युच्चार्य निवेशयेत् । तत्समकालमेव हूँकारजतदधिष्ठितविश्ववज्रेण ॐ मेदिनी वज्रीभव वज्रबन्ध हूँ इति पठित्वा विश्ववज्रमयीं भूमिमारसातलपर्यन्तामधितिष्ठेत् ॥

After that, snapping his left forefinger and thumb, the *yogin* recites the fourfold *mantra* OṀ SUMBHA NISUMBHA HŪṀ HŪṀ PHAṬ. OṀ GṚHṆA GṚHṆA HŪṀ HŪṀ PHAṬ. OṀ GṚHṆĀPAYA GṚHṆĀPAYA HŪṀ HŪṀ PHAṬ. OṀ ĀNAYA HO BHAGAVAN VIDYĀRĀJA HŪṀ HŪṀ PHAṬ. And, as he does so, from rays of light issuing forth from the words of that *mantra* there arise four *vajra* walls in the four directions, as large in extent as one wishes. The one in the east is black, the north green, the west red and the south yellow. Blazing with flames, they are vast in height, reaching from the foundation of the underworld to the summit of existence ('the egg of Brahmā'). Reciting OṀ VAJRAPRĀKĀRA HŪṀ VAṀ HŪṀ, one should enter therein and make them firm. And, at the same time, one consecrates that [ground] by means of a *viśvavajra* produced from the syllable HŪṀ, and having recited OṀ MEDINĪ VAJRĪBHAVA VAJRABANDHA HŪṀ, one should establish a ground composed of *viśvavajra* that stretches down all the way to the base of the underworld.

ततः वज्ररश्मिभिः ॐ वज्रशरजाल त्राँ शँ त्राँ इत्यभिधाय पञ्चशूकवज्राकारम् अतिनिबिडम् उपरि शरजालम् । तस्याधो वज्रपञ्जर हूँ वँ हूँ इत्युच्चार्य वज्रपञ्जरम् । ॐ वज्रवितान हूँ खँ हूँ इत्यच्चार्य यथास्थानं वज्रवितानम् । ॐ वज्रज्वालानलार्क हूँ हूँ हूँ इत्युक्त्वा वज्रज्वालां च चिन्तयेत् ॥

Then, due to rays of light streaming forth from that [*viśva*]*vajra,* as one utters the *mantra* OṀ VAJRAŚARAJĀLA TRĀṀ ŚAṀ TRĀṀ, a network of arrows is formed overhead in the form of densely compacted five-pronged *vajra.* Below that, as one recites VAJRAPAÑJARA HŪṀ VAṀ HŪṀ, there arises a *vajra* tent and, with the *mantra* OṀ VAJRAVITĀNA HŪṀ KHAṀ HŪṀ, there arises a *vajra* canopy in its proper place. And the *yogin* should visualize a mass of *vajra* fire as he recites OṀ VAJRAJVĀLĀNALĀRKA HŪṀ HŪṀ HŪṀ.

तदनु सुम्भादिमन्त्रचतुष्टयनिष्पन्नाः काकास्यादिचतस्रो देवीस्तदेवोभयमन्त्ररश्मिसंभूता यमदाढ्यादिचतस्रो देवीश्चिन्तयेत् । एता द्विभुजा एकवक्त्रा नाभेरधः शूलाकारा दक्षिणे वज्रमुद्गरधारिण्यो वामे आत्मरूपकीलकहस्ताः स्फरणयोगेन गत्वा दशदिग्गतविघ्नवृन्दमानीय दीर्घनादोच्चारितहूँकारनिष्पन्नेषु वज्रप्राकारबाह्येषु समीपे दिग्विदिक्षु कूपेषु प्रवेश्य ॐ घ घ घातय घातय सर्वदुष्टान् फट् फट् कीलय कीलय सर्वपापान् फट् फट् हूँ हूँ हूँ वज्रकील वज्रधर आज्ञापयति सर्वविघ्नान् कायवाक्चित्तवज्रं कीलय कीलय हूँ फट् । इति कीलनमन्त्रोच्चारणपूर्वकं कीलयन्ति ॥

And then the *yogin* should visualize the four goddesses, Kākāsyā and so forth, complete in every detail, arising from the fourfold *mantra* SUMBHA and so on. Then the four goddesses, Yamadāṭhī and the rest, arise from the rays of that same *mantra* recited for a second time. Those goddesses are all two-armed, with a single face, and their lower halves are in the form of *kīla* spikes. In the right hand, each holds a *vajra* hammer, and each holds a *kīla* in her own likeness in the left. Going forth by means of the *yoga* of expansion (i.e. by sending forth emanations of themselves), they seize upon the multitude of obstructive demons in the ten directions and force them into pits, just outside the *vajra* walls, that have been generated in the cardinal and intermediate directions by long, drawn out intonations of the syllable HŪṀ. Then they nail them down with the recitation of the *mantra* of nailing down: OṀ GHA GHA GHĀTAYA GHĀTAYA SARVADUṢṬĀN PHAṬ PHAṬ KĪLAYA KĪLAYA SARVAPĀPĀN PHAṬ PHAṬ HŪṀ HŪṀ HŪṀ VAJRAKĪLA VAJRADHARA ĀJÑĀPAYATI SARVAVIGHNĀN KĀYAVĀKCITTAVAJRAṀ KĪLAYA KĪLAYA HŪṀ PHAṬ.

ॐ वज्रमुद्गर वज्रकीलमाकोटय हूँ फट् इत्याकोटनमन्त्रोच्चारणपूर्वकमाकोटयन्ति । आकोटनकीलनाभ्यां विघ्नवृन्दमहासुखेन तथैकरूपं कुर्वन्तीं भावयेत् ॥

[Then those goddesses] beat down upon the *kīla* whilst reciting the *mantra* of hammering down: OṀ VAJRAMUDGARA VAJRAKĪLAM ĀKOṬAYA HŪṀ PHAṬ. And one should contemplate that the hordes of obstructing demons become blissfully united with the reality of the natural condition as a result of those rites of hammering and nailing down.

पुनः शेषविघ्नानुत्सार्य प्राकारेषु लीयमानासु तासु तोये तोयास्फरणबिन्दुनिर्गमन्यायेन सीमाबन्धार्थं वर्तुलान् वज्रपद्मचक्रप्राकारान् चिन्तयेत् । तदेवं वज्रप्राकारादिविघ्नोत्सारणविशुद्ध्या निःसन्ध्यैकखण्डीभूतं निर्विघ्नं च जगदधिमुञ्चेत् ॥

Furthermore, having driven away any remaining obstructors, those [goddesses] dissolve into the fences just like sprayed drops of water [dissolve] into water, and thus the *yogin* should imagine circular fences of *vajra*, lotus and *cakra*, the purpose of which is to establish the outer boundary (*sīmābandha*) [of the meditation ground]. And the *yogin* should have the firm conviction that the world is free of obstruction, having been purified in this way by the expulsion of obstacles, and by such means as the *vajra* walls and so on being in one piece without a break.

- ***Ḍākinījālacakravartiśrīsaṁvararahasyaṁ nāma sādhanam*** **by Kumārakalahaṁsa:**[29]

तदनु वज्रचण्डादिभिर्वीरैः हूँकारसंभूताः कीलकाकारषड्भुजक्रोधवाममूलभुजेन पाशाङ्कुशकपालखट्वाङ्गधरचतुर्भुजक्रोधकीलकान् दधानाः । दक्षिणमूलभुजेन वज्रमुद्गरान् बिभ्रतः । अपरभुजैः कपालखट्वाङ्गपाशाङ्कुशधराः । स्वस्ववीरसमप्रभाः स्फार्यन्ते । ते च ॐ सुम्भ निसुम्भ हूँ फट् । ॐ गृह्ण गृह्ण हूँ फट् । ॐ गृह्णापय गृह्णापय हूँ हूँ फट् । ॐ आनय हो भगवन् वज्र हूँ हूँ फट् । इति मन्त्रैः सञ्चोदिता यथाक्रमं पूर्वोत्तरपश्चिमदक्षिणाग्नेयनैर्ऋत्यवायव्यैशानदिग्विदिक्षु गत्वा वज्रप्राकारपर्यन्तकूपेषु प्रविष्टा ता आकुलमारबृन्दस्योपरि वज्रभैरवस्याज्ञया अनुलोमविलोमतः एभिर्मन्त्रैः वज्रकीलकान् न्यसेत् । ॐ घ घ घातय घातय सर्वदुष्टविघ्नान् हूँ फट् । ॐ कीलय कीलय सर्वपापान् हूँ फट् । ॐ हूँ हूँ हूँ वज्रकील वज्रधर आज्ञापयति सर्वविघ्नानां कायवाक्चित्तवज्रान् कीलय कीलय हूँ फट् । ॐ वज्रमुद्गर वज्रकीलानाकोटय आकोटय हूँ फट् । ततस्ते कीलकाकारक्रोधा हूँकारोच्चारणपूर्वकं वज्रकीलकानाकोट्य तेषु वज्रकीलेषु लीयन्ते ॥

After that, the great heroes Vajracaṇḍa and the rest arise in the form of *kīla* spikes originating from the syllable HŪṀ. In the guise of six-armed wrathful kings, with their main left hands they hold four-armed wrathful *kīla* bearing noose, hook, skull and *khaṭvāṅga*, while with their main right hands they wield *vajra* hammers. With their remaining hands they hold skull, *khaṭvāṅga*, noose and hook. Each one of these heroes emanates from himself a host of miniature deities in his own likeness and they all say OṀ SUMBHA NISUMBHA HŪṀ PHAṬ. OṀ GṚHṆA GṚHṆA HŪṀ PHAṬ. OṀ GṚHṆĀPAYA GṚHṆĀPAYA HŪṀ HŪṀ PHAṬ. OṀ ĀNAYA HO BHAGAVAN VAJRA HŪṀ HŪṀ PHAṬ. Being aroused to action by these *mantra*, they spread out to the cardinal and intermediate directions in due order — the east, north, west, south, southeast, southwest, northwest and northeast.

---

[29] *Dhīḥ* XXVI (1998) p.113.

There, having plunged into pits outside the *vajra* wall [encircling the *maṇḍala*], they stand above the confounded host of Māra, who have been thrown down in disarray [one on top of another], in accordance with the commands of Vajrabhairava. The *yogin* should arrange those *kīla* in their proper positions with the following *mantra*: OṀ GHA GHA GHĀTAYA GHĀTAYA SARVADUṢṬAVIGHNĀN HŪṀ PHAṬ. OṀ KĪLAYA KĪLAYA SARVAPĀPĀN HŪṀ PHAṬ. OṀ HŪṀ HŪṀ HŪṀ VAJRAKĪLA VAJRADHARA ĀJÑĀPAYATI SARVAVIGHNĀNĀṀ KĀYAVĀKCITTAVAJRĀN KĪLAYA KĪLAYA HŪṀ PHAṬ. OṀ VAJRAMUDGARA VAJRAKĪLĀN ĀKOṬAYA ĀKOṬAYA HŪṀ PHAṬ. And with that, those wrathful deities in the form of *kīla*, all of whom are chanting the sound of HŪṀ, hammer down those *vajrakīla* and then they dissolve into those *vajrakīla*.

- ***Herukādyavajravārāhīyogarājottamaparamarahasyatantra* IX, 45-49:**[30]

कीलकान् वीरक्रोधांश्च स्फरेत्तत्र दिशो दश ।
आज्ञां दत्त्वा तु तत्रैव निर्विघ्नान् कुरुते गुरुः ॥४५॥

The *guru* should disperse *kīla* and heroic wrathful deities
all around that place in the ten directions.
Having issued the command, he makes that very place
free of all impediments. (45)

मन्त्रमेवमनुस्मृत्य चतुर्दिक्षु समन्ततः ।
तर्जन्यङ्गुष्ठतो योज्य च्छोटिका चतुर्दिशि दश ॥४६॥

Being mindful of the meaning of the *mantra*
in the four directions and all around,
He snaps together his thumb and forefinger
ten times in the four directions. (46)

ॐ सुम्भ निसुम्भ हूँ हूँ फट् । ॐ गृह्ण गृह्ण हूँ हूँ फट् । ॐ गृह्णापय गृह्णापय हूँ हूँ फट् । ॐ आनय हो भगवन् विद्याराजो हूँ हूँ फट् । अनेन मन्त्रराजेन सर्वक्रोधानामष्टकीलकं न्यसेत् ॥४७॥

And with this royal *mantra* OṀ SUMBHA NISUMBHA HŪṀ HŪṀ PHAṬ. OṀ GṚHṆA GṚHṆA HŪṀ HŪṀ PHAṬ. OṀ GṚHṆĀPAYA GṚHṆĀPAYA HŪṀ HŪṀ PHAṬ. OṀ ĀNAYA HO BHAGAVAN VIDYĀRĀJO HŪṀ HŪṀ PHAṬ, he should place eight *kīla* in all the positions of the wrathful deities. (47)

---

[30] *Dhīḥ* XXVII (1999) pp.130-131.

ॐ घ घ घातय घातय सर्वविघ्नान् हूँ फट् । ॐ कीलय कीलय सर्वपापान्
हूँ फट् । हूँ हूँ हूँ वज्रकील वज्रधर आज्ञापयति सर्वदुष्टविघ्नानां कायवाक्चित्तवज्रान्
कीलय हूँ फट् । ॐ वज्रमुद्गर वज्रकीलमाकोटय आकोटय हूँ फट् ॥४८॥

OṀ GHA GHA GHĀTAYA GHĀTAYA SARVAVIGHNĀN HŪṀ PHAṬ. OṀ KĪLAYA KĪLAYA SARVAPĀPĀN HŪṀ PHAṬ. HŪṀ HŪṀ HŪṀ VAJRAKĪLA[31] VAJRADHARA ĀJÑĀPAYATI SARVADUṢṬAVIGHNĀNĀṀ KĀYAVĀKCITTAVAJRĀN KĪLAYA HŪṀ PHAṬ. OṀ VAJRA-MUDGARA[32] VAJRAKĪLAM ĀKOṬAYA ĀKOṬAYA HŪṀ PHAṬ. (48)

आकोट्य वज्रकीलेन क्रोधदृष्टिनिरीक्षणात् ।
अनुलोमविलोमेन आकोट्य वज्रसिद्धधीः ॥४९॥

Hammering down with the *vajrakīla,*
having looked around with a wrathful gaze,
Casting [the obstructors] askew, one on top of another,
the wise *vajrasiddha*[33] hammers [them] down. (49)

- *Sarvavajrodaya* **by Ānandagarbha:**[34]

सचेद् विघ्ननिवारणं कर्तुकामो भवति लक्षजप्तेन कीलमन्त्रेणाष्टोत्तरशताभिमन्त्रितैर् मण्डलनाभिस्थ्यनिर्दिष्टकीलकसदृशैः कीलकैः सर्वविघ्नान् कीलयेदनयानुपूर्व्या । यथोक्तमण्डलनाभिस्थ्यकीलकावसक्तसूत्रेन प्रदक्षिणतो बाह्यमण्डलस्य वर्तुलं प्रभामण्डलं संसूत्र्य तस्य बहिश्चक्रवाडं तथैव वर्तुलं संसूत्रयेत् । तत्र प्रभामण्डले वल्मीकमृत्तिकया देवादिविघ्नप्रतिकृतिं कृत्वा शक्रप्रतिकृतौ स्वदिकिस्थतायामिकारेण शक्रं पीतमेवमग्न्यादिप्रतिकृतौ रँकारेण रक्तमग्निमहं इति यमं कृष्णं क्रँ इति राक्षसं कृष्णं वँ इति वरुणं शुक्लं यँ इति वायुं धूम्रं फटिति कुबेरं पीतं सुम्भेतीशानं शुक्लं निष्पाद्य वज्राङ्कुशादिभिराकृष्य प्रवेश्य बद्ध्वा वशीकृत्य कीलयेत् ॥

If one has a desire to vanquish obstructors, one does this by reciting the *kīlamantra* 100,000 times and then one should nail down, in due order, all the obstructing demons with *kīla* just like the one which stands marking the central point of the *maṇḍala*, each of which has been empowered by 108 recitations of *mantra*. With a thread attached to that *kīla* just mentioned as standing at the *maṇḍala* centre, one should construct a ring of light (*prabhāmaṇḍala*) by drawing a circle clockwise around the outside of the *maṇḍala* and then, in the same way, one should draw an outer circle as the enclosing boundary around that. Then, having fashioned images of the gods and other obstructors within that ring of light, using earth from an ant hill, within the image of Śakra which is placed in its own direction (east), the yellow Śakra (Indra) is generated from the syllable I. Similarly, in the places of the images of Agni and the rest, red Agni (southeast) arises from the syllable RAṀ, black Yama (south) arises from the syllable AHAṀ, the black *rākṣasa* king (southwest) is generated from the syllable KRAṀ, white Varuṇa (west) arises from the syllable VAṀ, the smoke-coloured god of wind Vāyu (northwest) arises from the syllable YAṀ, yellow Kubera (north) is generated from the syllable PHAṬ, and the white Īśāna (northeast) arises from SUMBHA. When this is complete, one should catch [their wisdom essence] with the *vajra* hook and so forth, draw them in, bind them, subjugate them, and nail them down.

---

[31] Text reads: *vajrakīlaya.*

[32] Text reads: *vajramaṅgala.*

[33] VAJRASIDDHA DHĪḤ is possibly a mantric injunction.

[34] Mikkyō Seiten Kenykūkai (eds.), 'Vajradhātumahāmaṇḍalopāyikā-Sarvavajrodaya: Sanskrit text and Japanese translation.' *Taishō Daigaku Sōgō Bukkyō Kenjyūjō Nenpō* 8 (1986), pp. 257(24)-224(57) & 9 (1987), pp. 294(13)-222(85). My thanks to Harunaga Isaacson for this reference.

सचेदेवमपि विघ्नोपशान्तिर्न भवत्यामशरावद्वयमध्ये रुधिरचित्यङ्गारविषराजिकोन्मत्तकपत्ररसैर्मन्त्रमालिख्य सिद्धार्थकानष्टशतपरिजप्तान् तस्मिन् शरावसम्पुटे न्यस्यानलविघ्नादिं दृष्ट्वाहुतिशतं सप्तकं वा जुहुयात् । ततस्ते नश्यन्ते म्रियन्ते वामनुष्यैर्वा गृह्यन्ते ॥

If, even so, the obstructors are not pacified, one should use blood and charcoal from the funeral pyre and virulent poison and the juice of dattura leaves to inscribe *mantra* in the middle of a pair of new earthenware dishes. Then, having empowered sesame seeds with 800 recitations of *mantra*, they should be enclosed within the hollow space between those dishes. Visualizing the obstructors being burned away, one should cast them as oblations into the sacrificial fire, 100 times or seven times. Thus they are destroyed or killed, or they are seized by non-humans.

वज्रहूँकारयोगेन वा हूँकारं लक्षजप्तं कृत्वा मानुषास्थिमयचतुरङ्गुलप्रमाणकीलकेनाष्टोत्तरशतजप्तेन तथैव वज्राङ्कुशादिभिराकृष्य प्रवेश्य बद्ध्वा प्रतिकृतिं वज्रेन कीलयेदिति ॥

Alternatively, with oneself visualized as Vajrahūṁkāra one recites the syllable HŪṀ 100,000 times. Then, using the iron hook and so on, one must properly catch [the victim] and drag him forth, force him to enter the effigy and bind him down. Then that effigy should be nailed down with a *kīla* made of human bone, four digits in length, empowered by 108 recitations of *mantra*, [hammering that *kīla*] with a *vajra*.

- *Laghukālacakra-tantra* **III.12, with the commentary of the** ***Vimalaprabhā*****:**

इदानीं भूमिकीलनार्थं कीलका उच्यन्ते

> वज्रं वा सर्वकर्मस्वपि भवति महौ कीलकं चाष्टभेदैर्
> न्यग्रोधाश्वत्थकास्थीन्ययसखदिरजं चूतविल्वार्कजश्च ।
> एवं स्फाटिक्यकुम्भा वररजतमयाः श्रीकपालायसाश्च
> ताम्राख्या हेमकुम्भाः प्रकटितनियता दारुजा मृण्मयाश्च ॥१२॥

इह शान्तिके न्यग्रोधकीलकाः । दशदिक्कीलनार्थं पुष्टौ अश्वत्थाः । मारणेऽस्थिमयाः । उच्चाटने आयसाः । वश्ये खदिरजाः । आकृष्टौ चूतजाः । मोहनेऽर्कजाः । स्तम्भने विल्वजा इति कीलकनियमः । सार्वकर्मिके उदुम्बरजाः ॥

इदानीं कलशा उच्यन्ते । शान्तिके स्फाटिककलशाः । पुष्टौ रौप्याः । मारणे मानुषकपालाः । उच्चाटने विद्वेषे आयसाः । वश्ये सौवर्णाः । आकृष्टौ ताम्राः । स्तम्भने मृण्मयाः । मोहने दारुजा अष्टकलशा इति ॥

Now, the *kīla* are described for the purpose of nailing down the earth:

> For all rites there is a *vajra* in the earth, or a *kīla*,
> and these are of eight types —
> Made of banyan wood, or the holy fig tree, bone, iron or acacia
> Or mango or wood-apple or calotropis.
> Likewise there are vases made of crystal, or of finest silver,
> Glorious skulls and iron,
> They are said to be of copper, golden vases, formed according to rule,
> And of wood or of clay. (12)

Here, for rites of pacification, the text speaks of **kīla made of the banyan tree**. For the purpose of nailing down the ten directions in rites of increase, they are made of **holy fig wood**. They are made of **bone** for slaying, **iron** for driving away, **acacia wood** for subjugation, **mango** for summoning, **calotropis** for causing insanity, and **wood-apple** for petrifying. This is the rule for *kīla*. Those which are suitable in all rites are prepared of udumbara.

Now the vases are spoken about: **Vases made of crystal** are used in rites of pacification, **silver** for increase, **human skulls** for slaying, **iron** for driving away and causing hatred, **gold** for subjugation, **copper** for summoning, **pottery** for petrifying, and **wood** for driving insane. These are the eight vases.

- **In the *Laghukālacakra-tantra* III.27 it is said:**

> ये बुद्धाः सर्वदिक्षु व्यपगतकलुषा बोधिसत्त्वाः सभार्यास्
> ते मां वै पालयन्तु परमकरुणया मण्डले सेकहेतोः ।
> तानेवाध्येष्य सर्वान् दृढखदिरमयैः कीलकैः कीलयेत् क्ष्मां
> दिक्क्रोधान् दिग्विभागे प्रहरणसहितान् विन्यसेद्रक्षणार्थम् ॥२७॥

> In all directions, those buddhas
> From whom the defilements have vanished
> And the *bodhisattvas* together with their wives,
> Due to their supreme compassion
> May they be my sure protection within the *maṇḍala*
> For the sake of the empowering consecrations.
>
> Having prayed to all of them thus,
> One nails down the earth
> With spikes composed of hard acacia wood.
>
> In the various cardinal and intermediate directions,
> In order to achieve protection
> One should arrange the wrathful deities of the directions
> In full possession of their weapons. (27)

In commenting on this verse, the *Vimalaprabhā* says that the rule is to meditate upon them in due order as they are to be taught (*vakṣyamāṇakrameṇety adhyeṣaṇā-niyamaḥ*). Those so-called wrathful deities are ten in number and implanting them for the sake of protection is the rite of nailing down the earth (*bhūmikīlana*).

- **In its exegesis of *Kālacakra-tantra* III.35, the *Vimalaprabhā* explains** the rituals for the destruction of Māra and his hordes preliminary to the rite of nailing down. Thus:

ततो मारनिर्घातनं कुर्यात् पूर्वोक्तविधिना एभिर्मन्त्रपदैः । ॐ आः हूँ होः हँ क्षः ह्राः ह्राः ह्राः ह्राः र र र र वज्रानलसर्वावरणधर्मप्रलयस्वभाव सर्वमारकायिकविघ्नविनायकादीनां दशदिग्गतानां कायवाक्चित्तानि दह दह पच पच भस्मीकुरु हूँ हूँ फट् । इति मारनिर्घातनविधिः ॥

Now the slaying of Māra is to be carried out in accordance with the aforesaid rite, by means of these *mantra*: OṀ ĀḤ HŪṀ HOḤ HAṀ KṢAḤ HRĀḤ HRĀḤ HRĀḤ HRĀḤ RA RA RA RA *You whose own nature is that of vajra fire which destroys the phenomena of all obscurations, burn! Burn the body, speech and mind of all those obstruc-*

tors and misleaders and the rest throughout the ten directions who are on the side of Māra. Cook them! Bake them! Reduce them to ashes! HŪṀ HŪṀ PHAṬ. This is the rite for the destruction of Māra.

And this is immediately followed in the *Vimalaprabhā* by the rite of nailing down.

- **Dharmākaraśānti, however, in his *Kālacakrabhagavatsādhanavidhi*[35]** follows the rite for the destruction of Māra with the placement of the ten wrathful kings within the body maṇḍala. The rite of nailing down he places within the larger context of the circles of protection (*rakṣācakra*), beginning here with meditation on the eight *nāga* kings as they rest upon a foundation of the elements:

ततः पञ्चप्राकाररक्षार्थं नागराजानः स्फारयेदिति । ततः सूर्यमण्डले खछठफथो भाव्याः । तेषु खखानिष्पन्नौ जयविजयौ पञ्चप्राकाराभ्यन्तरविष्कम्भमानेनोर्ध्वाधः शून्यमण्डलस्थौ भाव्यौ । एवं छिछीनिष्पन्नौ कर्कोटकपद्मौ वायुमण्डलस्थौ पूर्वाग्नेययोः । तथा ठृठॄनिष्पन्नौ वासुकिशङ्खपालौ अग्निमण्डलस्थौ दक्षिणनैर्ऋत्ययोः । फुफूनिष्पन्नौ अनन्तकुलिकौ तोयमण्डलस्थौ उत्तरेशानयोः । थ्लृथ्लॄनिष्पन्नौ महापद्मतक्षकौ पश्चिमवायव्योः पृथ्वीमण्डलस्थौ भाव्यौ ॥

Then, in order to protect the fivefold wall [of the *maṇḍala* palace], it is said that one should deploy the *nāga* kings. Accordingly, one should visualize the letters KH CH ṬH PH and TH upon a solar disc. Of those, the syllables KHA and KHĀ become perfectly transformed into the *nāga* kings Jaya and Vijaya who are to be contemplated as the capital and base of a pillar situated within the palace walls, resting upon the sphere of space. In the same way, the *nāga* kings Karkoṭaka and Padma arise in perfect form from the syllables CHI and CHĪ and they rest upon the sphere of air in the east and southeast. Similarly, the *nāga* kings Vāsuki and Śaṅkhapāla arise in perfect form from the syllables ṬHṚ and ṬHṜ and they rest upon the sphere of fire in the south and southwest. Ananta and Kulika arise in perfect form from the syllables PHU and PHŪ and they rest upon the sphere of water in the north and northeast, and Mahāpadma and Takṣaka arise in perfect form from the syllables THḶ and THḸ and they rest upon the sphere of earth in the west and northwest.

ततः पञ्चप्राकारबाह्ये रक्षार्थं भूतासुरान्भावयेदिति । तत्र सूर्यमण्डले कचटपतो ध्यात्वा

---

[35] *Dhīḥ* XXIV (1997) pp.139-140.

कूटागारान्तेषु बाह्यप्राकारविष्कम्भमानेनोर्ध्वं वेताडोऽधः कूष्माण्डः । एतौ ककानिष्पन्नौ शून्यमण्डलस्थौ भाव्यौ । पूर्वे किन्नरो वायुस्थः श्वानमुखः चिनिष्पन्नः । अग्नौ किंपुरुषः काकमुखः चीनिष्पन्नः । तथा टृटॄनिष्पन्नौ गन्धर्वः शूकरमुखः भूतो गृध्रमुखो दक्षिणे नैर्ऋत्येऽग्निमण्डलस्थः । उत्तरेशानयोः तोयमण्डलस्थो राक्षसो व्याघ्रमुखः प्रेत उलूकमुखः पुपूनिष्पन्नः । पश्चिमवायव्ये भूमिस्थः त्लृत्लॄनिष्पन्नोऽपस्मारो जम्भूकमुखः गरुडो गरुड एवेति । एते सर्वे सप्रज्ञा बोद्धव्यः ॥

Then, it is said that in order to protect the outside of the fivefold wall, one should meditate upon elemental spirits (*bhūta*) and demigods (*asura*). Contemplating the letters K C Ṭ P and T upon solar discs, one imagines a pillar within the outer wall of the palace with a zombie as its capital and a goblin as its base. These two are meditated upon as having arisen from the syllables KA and KĀ and as resting upon the sphere of space. In the east is a *kinnara* resting upon air. It has the face of a dog and arises from CI. In the southeast is a *kiṁpuruṣa* [resting upon air]. It has the face of a crow and arises from CĪ. In the same way, from the syllables ṬṚ and ṬṜ arise a *gandharva* with the face of a pig and a *bhūta* with vulture features. These are situated in the south and southwest upon the sphere of fire. In the north and northeast, upon the sphere of water, stand a *rākṣasa* with the face of a tiger and a hungry ghost with the face of an owl, arisen from the syllables PU and PŪ. Resting upon earth in the west and northwest are an *apasmāra* with a jackal face arisen from TḶ, and a *garuḍa* which is just like an eagle, arisen from TḸ. All of these are to be contemplated together with their consorts.

तथा च तत्र । ततोऽपरविघ्नविनायकादीन् वज्राङ्कुशेनाकृष्य वज्रपाशेन बन्धयित्वा वज्रकीलक्रोधराजं नाभेरधः शूलाकारं दशस्थानेषु दुष्टोपरि निमग्नं भावयेत् पञ्चवर्णत एभिर्मन्त्रपदैः ॐ आः हूँ होः हं क्षः हूँ हूँ हूँ फट् फट् फट् वज्रकीलक कायवाक्चित्तज्ञानाधिपते षण्मुख षड्भुज सर्पाभरण सर्वविघ्नविनायकादिदुष्टानां कायवाक्चित्तज्ञानानि कीलय कीलय हूँ हूँ फट् फट् । ततो वज्रमुद्गरमन्त्रः ॐ ल्लृः वज्रमुद्गर मारादीनां शिरसि कण्ठे हृदये नाभौ गुह्येऽन्ते वज्रकीलकानाकोटय आकोटय क्षँ क्षाँ क्षिँ क्षीँ क्षृँ क्षॄँ क्षुँ क्षूँ क्ष्लृँ क्ष्लॄँ हूँ हूँ हूँ फट् फट् फट् । इति कीलनविधिः ॥

And then, at that juncture, it is said: Furthermore, having drawn forth all the other obstructors, misleaders and the rest with a *vajra* hook, they are to be bound with a *vajra* noose and one should imagine the wrathful king Vajrakīla in the form of a sharp spike below the waist plunging from above to become imbedded in the trouble-makers situated throughout the ten directions. [The meditation is to be performed] with these *mantra* of five types: OṀ ĀḤ HŪṀ HOḤ HAṀ KṢAḤ HŪṀ HŪṀ HŪṀ PHAṬ PHAṬ PHAṬ *Oh Vajrakīlaka, you who are the supreme lord of Body, Speech, Mind and Wisdom with six faces, six arms and adorned with snakes,*[36] *nail down! Nail down the body, speech, mind and wisdom of all the obstructors, misleaders and other evil ones,* HŪṀ HŪṀ PHAṬ PHAṬ. Then there is the *mantra* for the *vajra* hammer: OṀ LḶḤ *Oh Vajra hammer beat down! Hammer down and drive the vajra nails into the head, throat, heart, navel, secret place and feet of Māra and the rest* KṢAṀ KṢĀṀ KṢIṀ KṢĪṀ KṢṚṀ KṢṜṀ KṢUṀ KṢŪṀ KṢḶṀ KṢḸṀ HŪṀ HŪṀ HŪṀ PHAṬ PHAṬ PHAṬ. This is the rite of nailing down.

ततोऽहंकारं कृत्वा कीलकरक्षणाय दशक्रोधानाज्ञापयेत् । तथा चोक्तम् श्रीलघुकालचक्रतन्त्रराजे

> माराणां ताडनं वै त्रिभुवननिलये नीलदण्डः करोति
> बन्धं क्रोधोऽचलश्च प्रलयरविनिभः कीलनं चातिवीर्यः ।
> टक्किस्तद्वीर्यनाशं त्ववनितलगतं स्तम्भनं सुम्भ एव
> उष्णीषश्चर्द्धिनाशं प्रकटितनियताः पूर्ववत् क्रोधदेव्यः ॥

ॐ हूँ क्रोधेन्द्रोऽहं क्रोधानामाज्ञादायकः स्वाहा । ततः क्रोधानाज्ञापयेत् स्वस्वमन्त्रपदैः ॐ हँ वज्रक्रोधराज महोष्णीष ऊर्ध्वदिशि रक्षां कुरु कुरु स्वाहा । ॐ यँ वज्रक्रोधराजातिबल सर्वविघ्नान्तक पूर्वदिशि रक्षां कुरु कुरु स्वाहा । ॐ रँ वज्रक्रोधराज जम्भक दुष्टप्रज्ञान्तक दक्षिणदिशि रक्षां कुरु कुरु स्वाहा । ॐ वँ वज्रक्रोधराज मानक विरागपद्मान्तक उत्तरदिशि रक्षां कुरु कुरु स्वाहा । ॐ लँ वज्रक्रोधराज स्तम्भक यमान्तक पश्चिमदिशि रक्षां कुरु कुरु स्वाहा । इति । ततश्च पुनस्तत्र ॐ लाः वज्रक्रोधराज महाबल वायव्यां दिशि रक्षां कुरु कुरु स्वाहा । ॐ वाः वज्रक्रोधराजाचल ईशानदिशि रक्षां कुरु कुरु स्वाहा । ॐ राः वज्रक्रोधराज टक्कि नैर्ऋत्यां दिशि रक्षां कुरु कुरु स्वाहा । ॐ याः वज्रक्रोधराज नीलदण्डाग्नेयां दिशि रक्षां कुरु कुरु स्वाहा । ॐ हाः वज्रक्रोधराज सुम्भाधोदिशि रक्षां कुरु कुरु स्वाहा । एभिर्मन्त्रपदैस्तन्त्रोक्तसाधनविधिना क्रोधराजान् न्यसेन्मन्त्री । ततः सर्वतथागतरक्षाचक्रस्वभावात्मकोऽहमित्युच्चार्याहङ्कारम् उद्वहेदिति रक्षाचक्रनियमः इति ॥

---

[36] The *Vimalaprabhā* at this point reads: "with six legs." It should be noted that a large proportion of this *sādhana* utilizes the words of the *Vimalaprabhā*.

Then, having generated the pride of oneself as the deity, one should issue commands to the ten wrathful kings to set up the protective barrier of spikes. As it is written in the *Kālacakra-tantra* (chapter V, verse 109):

> Certainly Nīladaṇḍa performs the act of crushing down the *māras*
>   in their abodes above, below or upon the surface of the earth.
> And the supremely heroic wrathful king Acala
>   who blazes like the sun at the end of time
>   performs the binding act of nailing them down.
> Ṭakkirāja, too, casts them down upon the ground and
>   destroys their splendour,
> They are paralysed, also, by Sumbha
> And Uṣṇīṣa deprives them of miracle power.
> The wrathful goddesses are clearly conjoined,
> As before (i.e. as described previously in the text).

OṀ HŪṀ *I am the commander of the wrathful kings, the giver of orders to the wrathful ones,* SVĀHĀ. And then one should give orders to the wrathful kings by addressing each one in turn with his own *mantra*: OṀ HAṀ *You king of vajra wrath, the great Uṣṇīṣa, protect! Protect the upper direction,* SVĀHĀ. OṀ YAṀ *You king of vajra wrath, exceedingly powerful one who puts an end to all obstructors* (Vighnāntaka), *protect! Protect the eastern direction,* SVĀHĀ. OṀ RAṀ *You king of vajra wrath, devouring one who puts an end to all evil knowledge* (Prajñāntaka), *protect! Protect the southern direction,* SVĀHĀ. OṀ VAṀ *You king of vajra wrath, proud one who puts an end to all lotuses of perverted lust* (Padmāntaka), *protect! Protect the northern direction,* SVĀHĀ. OṀ LAṀ *You king of vajra wrath, the paralyser who puts an end to the lord of death* (Yamāntaka), *protect! Protect the western direction,* SVĀHĀ. Thus one recites, and also: OṀ LĀḤ *You king of vajra wrath, Mahābala, protect! Protect the northwesterly direction,* SVĀHĀ. OṀ VĀḤ *You king of vajra wrath, Acala, protect! Protect the northeasterly direction,* SVĀHĀ. OṀ RĀḤ *You king of vajra wrath, Ṭakki, protect! Protect the southwesterly direction,* SVĀHĀ. OṀ YĀḤ *You king of vajra wrath, Nīladaṇḍa, protect! Protect the southeasterly direction,* SVĀHĀ. OṀ HĀḤ *You king of vajra wrath, Sumbha, protect! Protect the lower direction,* SVĀHĀ. Thus the knower of *mantra* should place the wrathful kings in position with these words of *mantra,* in accordance with the rites of accomplishment taught in the *tantra.* And then he should raise up the pride of himself as the deity by proclaiming, "I am the one whose own nature is that of the protective circle of all buddhas!"

These are the rules for the circle of protection.

- *Laghukālacakra-tantra* **IV.139, with the commentary of the** ***Vimalaprabhā*****:**

इदानीं गणकुलैः शान्त्यादिसिद्धिरुच्यते

> शान्तिः पुष्टिश्च राजन् ससुतजिनकुलैः सिद्ध्यते देवतीभिः
> विद्वेषोच्चाटनञ्च प्रकृतिगुणवशात् सिद्ध्यते क्रोधजाभिः ।
> वश्याद्यं भूतजाभिः प्रकटदनुकुले कीलनं चासुरीभिः
> मातृभ्यां सर्वकर्माण्युभयपविकुले मारणं जीवनञ्च ॥१३९॥

शान्तिरित्यादि । इह शान्तिः पुष्टिश्च ससुतजिनकुलैरिति । इह रूपवेदनासंज्ञासंस्कारा एतानि चत्वारि जिनकुलानि ससुतानीति । विष्कम्भिक्षितिगर्भलोकेश्वरखगर्भ एतानि बोधिसत्त्वकुलानि । एवं लोचनापाण्डरामामकीतारा जिनकुलानि । गन्धवज्रारसवज्रारूपवज्रास्पर्शवज्रा बोधिसत्त्वकुलानि । एभिः कुलैः शुक्लवर्णैर्भावितैः प्रत्येकैकैश् चन्द्रमण्डले ललाटे पद्मासने उपायैः सितपद्मवरदहस्तैः प्रज्ञाभिः सितोत्पलाभयहस्ताभिः शान्तिः पुष्टिश्च सिद्ध्यते । राजन्नित्यामन्त्रणम् । चकारान्निर्विषत्वं ज्वरोपशमनं चेति ॥ विद्वेषोच्चाटनञ्चकारान्मारणं विषसंक्रामणं च । प्रकृतिगुणवशादिति क्रोधप्रकृतिगुणवशात् । सिद्ध्यते क्रोधजाभिरिति । क्रोधजा हूँकारवज्रजा दश क्रोधाः फ्रेँकारकर्तिजा दश क्रोधभार्याः हृदये राहुमण्डले क्रोधैरालीढपादैर्वज्रपाशहस्तैर्मारणं सिद्ध्यति । खड्गशृङ्खलाहस्तैः सतर्जन्यैर्विद्वेषाद्यं कृष्णवर्णैः क्रूरैरिति । देवीभिः कर्तिकपालहस्ताभिः प्रत्यालीढाभिः खड्गपाशहस्ताभिरिति सिद्ध्यति ॥ वश्याद्यं भूतजाभिरिति । इह चर्चिकादिभिरष्टदेवीभिः सूर्यमण्डले कण्ठे विशाखपदाभी रक्तवर्णाभिर्धनुर्बाणहस्ताभिर्वश्यं सिद्ध्यति । आकृष्टाद्यं पाशाङ्कुशहस्ताभिः सिद्ध्यतीति ॥ प्रकटदनुकुले कीलनं चासुरीभिरिति । इह श्वानास्याद्यष्टदेवीभिः पीतवर्णाभिः नाभौ कालाग्निमण्डले पीते मण्डलपदाभिश् चक्रपर्वतहस्ताभिः स्तम्भनं सिद्ध्यति । मुद्गरकीलकहस्ताभिः कीलनं सिद्ध्यति । त्रिशूलनागहस्ताभिः मोहनं सिद्ध्यतीति ॥ मातृभ्यामिति वज्रधात्वीश्वर्या प्रज्ञापारमितया वा गुह्यकमले सर्वकर्माणि सिद्ध्यन्ति । उदकादिमण्डलभेदेन सितादिवर्णेन पूर्वोक्तेन प्रत्येकैकचिह्नेन पदेन च मारणं जीवनं च सिद्ध्यति । वज्रासनेन बिन्दुमध्ये सानन्दा देवता जीवनं करोति । योगबलेन प्राणानाकृष्य च्युतेन बिन्दुना विरक्ता मारणं करोति । पुनःप्रत्युज्जीवनं नास्ति साध्यस्य । तेन तत्साधनं बौद्धयोगिना न कर्तव्यम् । यत्र साध्यस्य प्राणे आकृष्टे सति शुक्रनिर्गमो भवतीति नियमः सर्वकर्म्मसु ॥

Now the *siddhi* of pacification and so forth are taught with respect to their family associations:

> Pacification and increase, oh king, are achieved
>   by those of the Jina families and their sons.
> Causing hatred and driving away are achieved
>   by goddesses and those born of wrath,
>   due to their natural ability.
> Subjugation and so on are achieved by scions of the elements.

In the manifest family of Danu, the rite of nailing down is achieved
by female demon spirits.
And all rites are achieved by the two mother goddesses in
the family of purity, both slaying and bringing to life. (139)

As for the words **pacification** and so on: In this case, **pacification and increase are achieved by members of the Jina families and their sons.** This statement refers to the four [*skandha*] of form, feeling, perception and impulses which are the Jina families and their sons. Sarvanīvaraṇaviṣkambhin, Kṣitigarbha, Avalokiteśvara and Ākāśagarbha, these are the *bodhisattva* families. In the same way, Buddhalocanā, Pāṇḍaravāsinī, Māmakī and Samayatārā are Jina families, and Gandhavajrā, Rasavajrā, Rūpavajrā and Sparśavajrā are members of *bodhisattva* families. Success is achieved in pacification and increase by the individual members of these families who are to be meditated upon as skilful means. White in colour, they are seated upon lotus thrones upon a moon disc in the forehead. The hands of the males hold a white *padma* and make the gesture of bestowing a boon, while the hands of their wisdom consorts hold a white *utpala* and make the gesture of protection from fear. The words **oh king** are a mode of address (to king Sucandra to whom this *tantra* was taught). The word **and** indicates that this is also a method of removing poison and quelling fever.

By the words, **causing hatred and driving away,** are meant also slaying and overcoming poison. **Due to their natural ability** means due to their innate quality of wrath. As for the words, **achieved by those born of wrath**: The ones born of wrath are the ten wrathful kings who are the transformations of *vajra* arisen from the syllable HŪṀ, and their ten wrathful consorts who are the transformations of curved flaying knives (*karti*) arisen from the syllable PHREṀ. One should meditate upon these wrathful ones in the heart upon a disc of Rāhu with their legs in the *ālīḍha* posture (with the right leg held out straight and the left leg drawn back). The rite of slaying is achieved when they hold *vajra* and noose in their hands, and the rites of causing hatred and so on are achieved when they hold a sword and iron fetters in their hands, with the right index finger pointing threateningly. They are black in colour and said to be of violent disposition. Their consorts are in the *pratyālīḍha* posture (with the left leg held out straight and the right knee bent) and in their hands they hold a curved knife and skull [for slaying] and a sword and noose [for causing hatred and so on]. Thus is success achieved.

As for the words, **subjugation and so on are achieved by scions of the elements**: In this case, success is achieved by meditating upon the eight goddesses Carcikā and the rest, red in colour, standing with their feet in *viśākha* pose (with the two legs held straight and feet placed 26 digits apart) upon a solar disc in the throat. During rites of subjugation they hold a bow and arrow in their hands, and summoning and so forth are achieved when they hold a noose and hook.

As for the words, **in the manifest family of Danu the rite of nailing down is achieved by female demon spirits**: In this case it is by means of the eight goddesses Śvānāsyā and so on, yellow in colour and meditated upon in the navel, standing with their feet in *maṇḍalapada* pose (with the two legs held apart like the wings of a goose) upon a yellow disc of the fire at the end of time. Paralysis is caused when they wield a discus and mountain in their hands, and nailing down is achieved with a hammer and nail. Success in driving insane is gained when they hold a trident in one hand and a serpent in the other.

The words, **by the two mother goddesses**, refer either to Vajradhātvīśvarī or to Prajñāpāramitā meditated upon in the sexual centre. It is by them that success will be achieved in **all rites**. Both **slaying and bringing to life** are achieved by distinguishing the spheres of water and so on which are white in colour and so on, as spoken of before. There one meditates upon the various symbols, each in its own place, and recites the verses. Seating himself in the *vajra* seat, [the *yogin* contemplates] the deity in a state of great happiness, generating life in the centre of the seminal drop. Drawing forth the vital energies by the strength of *yoga*, death is caused by the fall of the seminal drop in disaffected passion and the victim upon whom one meditates will not return to life again. Such a procedure should never be employed by a buddhist *yogin*. When it is the case that the vital energy of the victim has been drawn forth, the seminal drop will disappear. This is a ruling that governs all rites.

- *Laghukālacakra-tantra* **IV.153:**

आनीतं मण्डले वै जिनपतिवचसा पातयित्वा धरण्यां
मेरुस्तन्मूर्ध्नि देयो वरकनकमयः स्तम्भने साध्यकाये ।
षट्सन्धौ कीलनार्थं त्वपि कुलिशमयैः कीलकैः कीलनीयः
सर्पैः सन्दंश्यमानः पतित इह महौ मोहने भावनीयः ॥१५३॥

Certainly, according to the words of the Lord of Conquerors, having led the victim forward into the *maṇḍala* and caused him to fall down upon the ground, in rites designed to paralyse his body a Mount Meru made of gold should be used to press down upon the top of his head. Certainly, also, in order to nail him down, [the victim] should be transfixed with spikes at the six joints[37] with *kīla* made of *vajra*. And now, as he lies fallen upon the ground, he is to be thought of as being bitten by serpents and thus one meditates in rites causing insanity. (153)

---

[37] Wrists, ankles, throat and mouth. *Kālacakra-tantra* II.10

- **In his *Maṇḍalopāyikā,*[38] Padmaśrīmitra writes:**

हेमताम्रमयैश्चापि पाषाणखदिरमृन्मयैः ।
कीलकैर्मन्त्रमात्रैर्वा कुर्याद्धि कीलनं बुधः ॥
कीलकान् दश तीक्ष्णाग्रान् ऊर्ध्ववज्राकृतींस्तथा ।
सौगताष्टाङ्गुलाकारान् रक्तसूत्रक्वेष्टितान् ॥
रक्तचन्दनलिप्तायां संस्थाप्यैशानकोणके ।
धूपबल्यादिकं दत्त्वा विघ्नवारणतत्परः ॥
आचार्यः पुनरुत्थाय विज्ञशिष्यैर्युतस्तथा ।
सूत्रयेन् मण्डलं सम्यग् यथागमविधानतः ॥

With *kīla* made of gold, copper, stone, acacia wood or pottery, or merely with *mantra* alone, the wise one should certainly perform the rite of nailing down. The ten *kīla* are sharply pointed at the tip and their upper parts are in the shape of *vajra*. Their form is eight of the buddha's finger-widths [in length] and they are wound around with red thread. Placed [in the ground, *bhūmau*] in the north-eastern corner, they are smeared with [the paste of] red sandalwood. Then, with one's mind intent upon warding off all obstacles, one presents them with incense and a *bali* offering and so on. The master rising to his feet again, and likewise all the intelligent disciples who follow him, the lines of the *maṇḍala* should be properly laid out in accordance with the rules as they are given in the oral tradition (*āgama*).

- **In the *Mitapadā*, a commentary on the *Catuṣpīṭha-tantra* by Durjayacandra, it is written:**[39]

वामहस्तमुष्टेरधोऽङ्गुष्ठप्रसारणम् ॐ भूँ स्वाहा इति कीलनमुद्रामन्त्रम् ॥

Stretching out the thumb below the left fist, one says OṀ BHŪṀ SVĀHĀ. This is the *mudrā* and the *mantra* for the rite of nailing down.

- And also:[40]

दानं प्राकारं । शीलं पञ्जरं । क्षान्तिः कीलनम् ॥

---

[38] MS Tokyo University Library 280 f.3r9-10.

[39] NAK MS 3-366 (NGMPP B 23/14 f.33v1).

[40] NAK MS 3-366 (NGMPP B 23/14 f.60r5-6). My thanks to Harunaga Isaacson for these references.

[With regard to the three kinds of protection:] The walls are [the perfection of] generosity, the [*vajra*] tent is moral conduct, and the rite of nailing down is forbearance.

- *Vighnakīlanavidhi* **from the** *Vajrāvalī* **by Abhayākaragupta:**

ततः प्रातरुत्थाय जगद्वज्रभृत्पदं प्रापयितुं निर्विघ्नं करोमीति विचिन्त्य झटिति शून्यतानन्तरं रँकारजातरविस्थहूँजविश्ववज्रस्थितहूँकारकिरणजज्वलद्वज्रविसरैर्निःसन्ध्येकखण्डीभूतवज्रप्राकारपञ्जरशरजालवितानमधश्च ज्वलद्दुःसहज्वालविश्वकुलिशमयी भूमिं विभाव्य तन्मध्ये झटिति वज्रसत्त्वरूपात्मपरावृत्त्या त्रैलोक्यविजयापरनामा वज्रहूँकारो विश्वाब्जसूर्यस्थभैरवकालरात्र्यावालीढचरणद्वयेनाक्रम्य क्रुध्यन्कल्पान्तानलवज्ज्वलन्मरीचिसञ्चयः कवलयन्निव निखिलजगद्विघ्नवृन्दानि नीलपीतहरितमूलसव्येतरव्यात्तवक्त्रत्रयो दंष्ट्रोत्कटललज्जिह्वः प्रतिमुखं सभ्रूभङ्गकुटिलरक्तवर्तुलत्रिनेत्रः षङ्मुद्रो ललाटस्थपञ्चकपालमालागलावलम्बितगलदस्रशिरःश्रेणीभूषणः समुण्डमेखलस्खलद्व्याघ्रचर्माम्बरो नीलानन्तवलयितोर्ध्वज्वलत्कपिलकुन्तलस् तक्षकादिनागराजकृतमण्डनो वज्रवज्रघण्टान्वितकराभ्यां वज्रमुष्टिद्वयं पृष्ठलग्नं कनिष्ठाद्वयं शृङ्खलितं तर्जनीद्वयं प्रसृतमिति त्रैलोक्यविजयमुद्रया स्वाभप्रज्ञासमापन्नः सव्यकराभ्यामङ्कुशपाशौ वामाभ्यां कपालखट्वाङ्गे दधानो गर्जहूँकारमुखरदिङ्मुखः स्वहृद्गतहूँकारात्प्रसृतरश्मिभिर्दशदिग्विघ्नानाकृष्य हूँकारस्फरितदशक्रोधेषु समर्पयेत् ॥

Then, in order to establish all beings on the stage of Vajradhara, the *yogin* should rise at dawn and make a resolution to destroy all obstacles. Immediately following the contemplation of voidness he should meditate upon a sun arising from the syllable RAṀ, upon which is a *viśvavajra* generated from the syllable HŪṀ. From a syllable HŪṀ on top of that radiate out rays of light which transform into blazing *vajra*s and of these, by their becoming united as one, joining together without any break, are composed the *vajra* fence, the tent, the network of arrows and the awning, below which stands the blazing earth composed of unbearably bright flaming *viśvavajra*. Then, all at once, [the *yogin*] having transformed himself into the nature of Vajrasattva, arises [in wrathful guise] as Vajrahūṁkāra, otherwise known as Trailokyavijaya, standing in the centre of that area upon a sun and multicoloured lotus in the *ālīḍha* posture with right leg advanced and left knee drawn back. Very angry and blazing like the fire at the end of an aeon with a mass of rays of light, his two feet trample upon Bhairava and Kālarātrī and [as his food] it is as if he gulps down the entire multitude of interrupting worldly demons. He has three faces, the central one of which is blue, the right yellow, and the left green. His mouths are wide open with pro-

truding fangs and flickering tongues and from each face glare three rolling red eyes with frowning eyebrows. Adorned with the six bone ornaments, he wears a garland of five skulls upon his forehead and from his neck hangs a string of freshly-severed heads, dripping with blood. To clothe himself he wears the skin of a tiger which slips down [over his hips] and a girdle of human heads. The upward flaming reddish-brown hair on his head is wrapped around with the dark blue serpent Ananta, and Takṣaka and the rest of the *nāga* kings act as his ornaments. Adopting the hand gesture of Trailokyavijaya, in which the two hands in the form of *'vajra* fists' hold *vajra* and bell with their backs pressed together and little fingers entwined while the index fingers are stretched out threateningly, he embraces his wisdom consort who is similar to himself. [With his remaining] two right hands he holds an iron hook and a noose, and in the two hands on the left he holds a human skull and *khaṭvāṅga*. Noisily roaring the sound of HŪṀ in all directions, from the HŪṀ in his heart spread out rays of light that gather together all the obstacle-creating demons in the ten directions. The *yogin* should then consign those demons to the ten wrathful deities who have poured forth from the syllable HŪṀ.

ते च क्रोधा दैर्घ्येणाष्टादशाङ्गुलानां द्वादशाङ्गुलानामष्टाङ्गुलानां वा यथाक्रमं षद्चतुःसाधिकसार्धद्व्यङ्गुलस्थूलानां खदिराणामस्थिमयानामयोमयानां वा नवभाजनस्थितानां सिद्धार्थरक्तचन्दनाभ्यां विलिप्य पञ्चरङ्गिकसूत्रैर्वेष्टयित्वा पूजितानां हस्तेन संस्पृश्य त्र्यक्षराभिमन्त्रितानां दशकीलकानामेकैकं रक्तपुष्पस्रग्बद्धं भावयित्वा नाभेरध एकशूलाकारोपर्यात्मरूपकीलकं कल्पान्तज्वलनमिव वामवज्रमुष्टिना दक्षिणकरेण प्रधानचिह्नपरावृत्तमुद्गरं रक्तकुसुमस्रग्बद्धं गृहीत्वा दीर्घनादोच्चारितहूँजदशकूपेषु प्रवेश्य तान् विघ्नान् ॐ वज्रकील कीलय सर्वविघ्नान् हूमिति वा ॐ घ घ घातय घातय सर्वदुष्टान् फट् फट् कीलय कीलय सर्वपापान् फट् फट् हूँ हूँ हूँ वज्रकील वज्रधर आज्ञापयति सर्वविघ्नानां कायवाक्चित्तं कीलय हूँ हूँ फट् फडिति वोच्चारणपूर्वकं मस्तके कीलयन्तः ॐ वज्रमुद्गराकोटय हूमिति पठन्नाकोटयन्तीति विचिन्त्यैशानीं दिशमारभ्य प्रदक्षिणं मण्डलस्य बहिर्वज्रावलीतो बहिः प्रभावलयेऽष्टदिक्षु कीलनाकोटने कुर्वीताचार्यः प्रथममशक्तौ तदनु द्वाराचार्याः ॥ ऊष्णीषस्य कीलं पूर्वकीलात् पूर्वे । सुम्भस्य पश्चिमकीलात् पश्चिमे कीलयेत् ॥ यदि नाम तत्त्वसंग्रहादिषु बाह्यप्रभामण्डले कीलयेदित्युक्तं तथाऽपि संप्रत्याचार्या मण्डलगृहाद् बहिः कीलनं तदुपरि कृतमृत्पिण्डेषु दशसु पुष्पादिभिः प्रतिसम्ध्यं कीलरूपक्रोधान् सत्कुर्याच्छत्रैर्बलिदानैश्चेति वदन्ति कुर्वन्ति च यस्मादेवमपि अभिमतसिद्धिः सुतरामिति न विरोधः ॥ एवं कीलनाकोटनाभ्यां विघ्नवृन्दं महासुखेन तथतैकरसं चिन्तयेत् । शेषविघ्नांश्च दूरतः पलायमानान् । तदेवमूर्ध्वमधस्तिर्यङ् महाचक्रवालपर्यन्तं

जगत्सर्वथा निर्विघ्नं दृढमधिमुञ्चेदित्येकः क्रमः ॥

In length those wrathful deities should be either 18 or 12 or eight digits, in that order, and they should be six, four, or more than two and a half digits thick. Made of acacia wood or bone or iron, they should be placed in new containers and worshipped by being smeared with white mustard seed and red sandalwood and wound around with threads of five colours. Holding them in one's hands they should be empowered with the *mantra* of three syllables. Then, one at a time, those ten *kīla* should be bound with a garland of red flowers. Below the navel each *kīla* has the form of a single spike, above which each is to be contemplated in his own image,[41] blazing like the fire at the end of an aeon.

Meditating thus and holding those *kīla* with his left hand in the *'vajra* fist,' with his right hand the *yogin* takes a hammer which is the transformation of a *vajra* ('the chief of all symbols'), tied with a garland of red flowers. Then, having imprisoned those obstructors in ten pits generated by intoning the long syllable HŪṀ, he mutters OṀ VAJRAKĪLA KĪLAYA SARVAVIGHNĀN HŪṀ or else OṀ GHA GHA GHĀTAYA GHĀTAYA SARVADUṢṬĀN PHAṬ PHAṬ. KĪLAYA KĪLAYA SARVAPĀPĀN PHAṬ PHAṬ HŪṀ HŪṀ HŪṀ. VAJRAKĪLA VAJRADHARA ĀJÑĀPAYATI SARVAVIGHNĀNĀṀ KĀYAVĀKCITTAṀ KĪLAYA HŪṀ HŪṀ PHAṬ PHAṬ and immediately nails those obstructors on the head. Then, muttering OṀ VAJRAMUDGARA ĀKOṬAYA HŪṀ, the *yogin* imagines that the ten *krodha* kings beat down with their hammers. Beginning in the northeast corner and, moving clockwise around the outside of the *maṇḍala*, the *kīla* of the eight directions should be established and struck within the 'circle of light' (*prabhāvalī*) that surrounds the circle of *vajra*. This should be done first of all by the *ācārya* and then, when the demons have been rendered powerless, by the masters of the doors.[42] The *kīla* of Uṣṇīṣacakra (in the zenith) should be pegged to the east of the eastern spike and that of Sumbha (in the nadir) to the west of the western one.

Even though it is stated in the STTS and other sources, "one should peg all the *kīla* within the outer circle of light,"[43] there is no contradiction between this statement and the practice of some *ācārya* these days who fix the spikes around the outside of the *maṇḍala* house and, furthermore, upon mounds of earth in the ten [directions], at the regular junctures of the day they gratify the wrathful ones whose form is the *kīla*, with flowers and so on and with parasols and gifts of food and the rest. By doing that, they say, all that is wished for is attained in the most excellent manner.

---

[41] That is, each of the ten *kīla* is to be completely identified with the appropriate *krodharāja*.

[42] Abhayākaragupta explained in the previous section (*bhūmiparigrahavidhi*) of this text (VA) that the *ācārya* has four assistants, known as *dvārācārya*, who are to be positioned at the gates of the *maṇḍala*, as in the instructions of Kuladatta above, pp.15 *ff*.

[43] I have been unable to trace this citation.

Thus [the *yogin*] should meditate that the host of obstructors attain the blissful single taste of the natural condition due to being transfixed and hammered in that way, while the remaining hindering demons flee far away. Thus he should have the firm conviction that the whole world, above, below and across, out as far as the limits of the universe, is everywhere firmly free of obstacles. This is the first method.

अथवा ॐ आः हूँ यमान्तकृत् सर्वदुष्टेन्द्रोपेन्द्रान् सपरिवारान् कीलय हूँ फट् । ॐ आः हूँ प्रज्ञान्तकृत् सर्वदुष्टयमान् सपरिवारान् कीलय हूँ फट् । ॐ आः हूँ पद्मान्तकृत् सर्वदुष्टनागान् सपरिवारान् कीलय हूँ फट् । ॐ आः हूँ विघ्नान्तकृत् सर्वदुष्टकुवेरान् सपरिवारान् कीलय हूँ फट् । ॐ आः हूमचल सर्वदुष्टेशानान् सपरिवारान् कीलय हूँ फट् । ॐ आः हूँ टक्किराज सर्वदुष्टाग्नीन् सपरिवारान् कीलय हूँ फट् । ॐ आः हूँ नीलदण्ड सर्वदुष्टनैर्ऋतीन् सपरिवारान् कीलय हूँ फट् । ॐ आः हूँ महाबल सर्वदुष्टवायून् सपरिवारान् कीलय हूँ फट् । ॐ आः हूँ चक्रवर्तिन् सर्वदुष्टार्कचन्द्रपितामहान् सपरिवारान् कीलय हूँ फट् । ॐ आः हूँ सुम्भ सर्वदुष्टवेमचित्रिपृथिवीदेवताः सपरिवारान् कीलय हूँ फडिति मन्त्रैः कीलनाकोटने पूर्वादिष्विन्द्रादिरूपविघ्नानां कुर्वीतान्यत्सर्वं पूर्ववदिति द्वितीयः क्रमः ॥

Alternatively, one may recite: OṀ ĀḤ HŪṀ *He who brings an end to Yama must nail down all the evil Indras and younger brothers of Indra, together with their followers* HŪṀ PHAṬ. OṀ ĀḤ HŪṀ *He who has reached the end of wisdom must nail down all the evil Yamas and their followers* HŪṀ PHAṬ. OṀ ĀḤ HŪṀ *He who brings about the ultimate lotus must nail down all the evil* nāga *and their followers* HŪṀ PHAṬ. OṀ ĀḤ HŪṀ *He who brings about the end of obstructing demons must nail down all the evil Kuberas and their followers* HŪṀ PHAṬ. OṀ ĀḤ HŪṀ *The unshakeable one must nail down all the evil Īśānas and their followers* HŪṀ PHAṬ. OṀ ĀḤ HŪṀ *The king of the desire realm must nail down all the evil fire deities and their followers* HŪṀ PHAṬ. OṀ ĀḤ HŪṀ *The one with a blue cudgel must nail down all the evil Nairṛtis and their followers* HŪṀ PHAṬ. OṀ ĀḤ HŪṀ *The mighty one must nail down all the evil spirits of the wind and their followers* HŪṀ PHAṬ. OṀ ĀḤ HŪṀ *The wheel-turning universal monarch must nail down all the evil suns, moons, and great ancestors together with their followers* HŪṀ PHAṬ. OṀ ĀḤ HŪṀ *Sumbha must nail down all the evil* asura *and spirits of the earth together with their followers* HŪṀ PHAṬ. And all the obstructors in the guise of Indra and the rest who dwell in the east and other quarters are to be transfixed and beaten by means of these *mantra*. Everything else is just as has been described above. This is the second method.

चतुष्कोणेष्वेव कीलचतुष्टयारोपणमाहुः केचित् । द्वारेष्वेवेत्यन्यः ॥ क्रोधानाम् इन्द्रादीनाञ्च वर्णसंस्थानादिकमाम्नयमञ्जर्यां प्रतिपत्तव्यम् । इच्छायां तु सत्यां

सविस्तररक्षाचक्रभावना च ॥ अथवा विनापि खादिरादिकीलकैर्यथोक्तभावनयैव कीलनाकोटने अनुष्ठायोत्तानहस्तं व्यावृत्त्य ॐ वज्र हूमिति पठन् भुवं स्फालयंस्तथाधिमुञ्चेदिति विघ्नकीलनविधिः ॥

Some people say that *kīla* should be embedded in the four corners. Others say, just in the [four] doorways.[44] The colours and forms and so on of the wrathful deities and of Indra and the rest may be known from my text *Āmnāyamañjarī*,[45] which also contains elaborate details of the meditation upon the circle of protection for those who desire it. If, however, one possesses no spikes made of acacia wood and so on, then, with the meditations just described, when it comes to the ritual transfixing and hammering, the *yogin* should turn his hand over onto its back and, saying OṀ VAJRA HŪṀ, he should wave it in the air and strike it on the ground with the firm conviction that this is the same.

This is the ritual procedure for nailing down obstructing demons.[46]

- **And, in the same text (408, *maṇḍalopasaṁhāravidhi*), Abhayākaragupta says:**

तदनु ॐ वज्रकील उत्कीलय सर्वकीलान्वज्रधराज्ञया हूँ हूँ हूँ हूँ फट् होः इति चतुर्हूँकारमन्त्रेण कीलकानुत्पाट्य ॐ रुरु स्फुरु ज्वल तिष्ठ सिद्धलोचने सर्वार्थसाधनि स्वाहा इति साष्टशतजप्तक्षीरेण स्नापयेत् कीलक्देवताश्च विसर्जयेत् गर्तांश्चापूरयेत् ॥

After that, the *kīla* are to be pulled up [out of the ground] with a *mantra* of four HŪṀs: OṀ VAJRAKĪLA UTKĪLAYA SARVAKĪLĀN VAJRADHARĀJÑAYĀ HŪṀ HŪṀ HŪṀ HŪṀ PHAṬ HOḤ (OṀ *Vajrakīla, by command of Vajradhara, you are to uproot all kīla* ... etc.) Then one should bathe [the spikes] with milk that has been empowered by 108 recitations of the *mantra* OṂ RURU SPHURU JVALA TIṢṬHA SIDDHALOCANE SARVĀRTHASĀDHANA SVĀHĀ (OṀ RURU *pulsating blaze! Stay! You with siddha eyes who is the means of attaining all requirements, praise!*), dismiss the *kīla* deities and fill up the holes.

---

[44] Jayabhadra, in his *Maṇḍalavidhi* (TTP 2192) says that four *kīla* are to be placed in the gateways. Dīpaṅkarabhadra (TTP 2675) and the unknown author of a commentary on the *Mañjuvajramaṇḍalavidhi* both give the method of employing a single spike in the *maṇḍala* centre. Līlāvajra and Divākaracandra (TTP 2390) use five; one in the centre and one in each of the corners.

[45] Abhayākaragupta, *Āmnāyamañjarī* (Toh 1198, TTP 2328).

Descriptions of the 'obstructing demons' (Indra and the rest) as given by Muniśrībhadra are to be found above, pp.50 *ff.*

[46] *Vajrāvalī* pp.182-186.

EPISODE II:

FRAGMENT OF THE *VAJRAKĪLA ROOT TANTRA*

༄༅།། རྒྱ་གར་སྐད་དུ། བཛྲ་ཀཱི་ལ་ཡ་མཱུ་ལ་ཏ་ནྟྲ་ཁཎྜཿ །།
།། བོད་སྐད་དུ། རྡོ་རྗེ་ཕུར་པ་རྩ་བའི་རྒྱུད་ཀྱི་དུམ་བུ་ །།

In the language of India called *Vajrakīlayamūlatantrakhaṇḍaḥ* (sic)
In the language of Tibet called *rDo rje phur pa rtsa ba'i rgyud kyi dum bu*

།། བཅོམ་ལྡན་འདས་རྡོ་རྗེ་གཞོན་ནུ་ལ་ཕྱག་འཚལ་ལོ་ །།

OBEISSANCE TO THE *BHAGAVAT* VAJRAKUMĀRA

རྡོ་རྗེ་ཁྲོ་བོས་ཞེ་སྡང་གཅོད།
མཚོན་ཆེན་སྔོན་པོ་ཆེར་འབར་བ།
ནམ་མཁའི་དཀྱིལ་དུ་ཐིག་ལེ་ཤར།
སྲོག་གི་སྒོ་རུ་ཤར་བ་དང་།
སྙིང་གི་དཀྱིལ་དུ་བསྒོམ་པར་བྱ།།

Anger is destroyed by the king of *vajra* wrath.[1]
A great blazing blue symbolic weapon arises as a drop in the
depths of the sky.
It arises in the door of the life force
And one should meditate upon it within the depths of one's heart.

སྙིང་རྗེས་བསྒྲལ་བའི་དམ་ཚིག་ནི།
བསད་ཅིང་མནན་པ་ཉིད་མིན་ཏེ།
ཕུང་པོ་རྡོ་རྗེའི་བདག་ཉིད་དེ།
རྣམ་པར་ཤེས་པ་རྡོ་རྗེར་བསྒོམ།།

The vow of slaying by compassion is neither murder nor oppression.
Having established the five aggregates of the personality (*skandha*)
As *vajra* (i.e. as a fivefold *maṇḍala* of deities),
One should meditate upon consciousness as *vajra*.

---

[1] *khro bo = khro rgyal*

ཨོཾ་བཛྲ་ཀཱི་ལི་ཀཱི་ལ་ཡ་སརྦ་བིགྷྣཱན་བཾ་ཧཱུྃ་ཕཊ། དཱིཔྟ་ཙཀྲ་ཧ་ན་ཧ་ན་ཧཱུྃ་ཕཊ།།

OṀ VAJRAKĪLI KĪLAYA SARVAVIGHNĀN BAṀ HŪṀ PHAṬ. DĪPTACAKRA HANA HANA HŪṀ PHAṬ.

རྡོ་རྗེ་གཞོན་ནུའི་རིག་འཛིན་རྣམས།
འཁོར་བ་རྡོ་རྗེར་བསྒྲུབ་པར་མཛོད།
འཁོར་བ་རྡོ་རྗེ་ཕུར་པའི་ལྷ།
ཡེ་ཤེས་ཁྲོ་བོ་སྒྲུབ་པར་མཛོད།།

All those who hold the awareness of Vajrakumāra
Must accomplish *saṁsāra* as *vajra*.
With the wheel of existence [transformed into] the deities of the
Vajrakīla [*maṇḍala*],
We must accomplish wisdom wrath!

སངས་རྒྱས་ཀུན་གྱི་ཡེ་ཤེས་སྐུ།
རྡོ་རྗེའི་དེ་ཉིད་རང་བཞིན་ལས།
ཆོས་ཀྱི་དབྱིངས་ཀྱི་ངོ་བོ་ཉིད།
འབར་བའི་ཁྲོ་བོ་མི་བཟད་པས།
སྐུ་ཡི་གཏེར་དུ་བདག་སྐྱེད་ཅིག།།

The wisdom embodiment of all the buddhas,
Arising from its nature of *vajratathatā*
As the very essence of the *dharmadhātu*,
With this unbearable guise of blazing wrath
We must arise in precious form!

ཐབས་ཀྱིས་སྤྱོད་པས་སེམས་ཅན་དོན།
བྱམས་དང་སྙིང་རྗེས་གང་འདུལ་བ།
སངས་རྒྱས་འཕྲིན་ལས་རྫོགས་པར་མཛོད།
དབང་དང་བྱིན་བརླབས་འདིར་སྩོལ་ཅིག།།

Through the practice of skilful means for the sake of sentient beings,
Disciplining those suitable to be converted by means of love and
compassion,
The activities of buddhahood are completed.
Please bestow empowerments and blessings in this place!

ཨོཾ་བཛྲ་ཀྲོ་དྷ་ཧཱུྃ་ཀཱ་ར་ཧཱུྃ་གརྫ་གརྫ་ཧཱུྃ་ཕཊ། ཨོཾ་བཛྲ་ཀྲོ་དྷཱི་དཱི་པ་ཡ་ཏི་ཧཱུྃ། ཨོཾ་བཛྲ་ཤཱུ་ཀ་ར་མུ་ཁཱ་ཧཱུྃ། ཨོཾ་བཛྲ་ཨཱི་ཥུ་པ་མུ་ཁཱི་ཧཱུྃ། འདི་ནི་ཁྲོ་བོ་ཆེན་པོ་ཧཱུྃ་མཛད་དང་། རྡོ་རྗེ་ལྷ་མོ་སྒྲ་འབྱིན་དང་། སྤྲུལ་པའི་ལྷ་མོ་ཕྲ་མེན་མ་ཕག་གི་མགོ་ཅན་དང་། རྩངས་པའི་མགོ་ཅན་ནོ།།

OṀ VAJRAKRODHAHŪṀKĀRA HŪṀ GARJA GARJA HŪṀ PHAṬ. OṀ VAJRAKRODHĪ DĪPAYATI HŪṀ. OṀ VAJRAŚŪKARAMUKHĀ HŪṀ. OṀ VAJRA-ĪṢUPAMUKHĪ HŪṀ. These [*mantra*] are for the great wrathful king Hūṁ-Shouter and for his *vajra* queen Releaser of Sound, as well as for the emanated goddesses with the heads of a pig and a lizard[2] who are their shape-shifting messengers.

ཨོཾ་བཛྲ་ཀྲོ་དྷ་བི་ཛ་ཡ་ཧཱུྃ་ཧ་ན་ཧ་ན་ཧཱུྃ་ཕཊ། ཨོཾ་བཛྲ་ཀྲོ་དྷཱི་ལཱ་སྱ་ཀཱི་ཧཱུྃ། ཨོཾ་བཛྲ་བྱཱ་གྷྲ་མུ་ཁཱ་ཧཱུྃ། ཨོཾ་བཛྲ་གྲྀ་དྷྲ་མུ་ཁཱི་ཧཱུྃ། འདི་ནི་ཁྲོ་བོ་ཆེན་པོ་རྣམ་པར་རྒྱལ་བ་དང་། རྡོ་རྗེ་ལྷ་མོ་སྒེག་མོ་དང་། སྤྲུལ་པའི་ལྷ་མོ་ཕྲ་མེན་མ་སྟག་གི་མགོ་བོ་ཅན་དང་། བྱ་རྒོད་ཀྱི་མགོ་ཅན་ནོ།།

OṀ VAJRAKRODHAVIJAYA HŪṀ HANA HANA HŪṀ PHAṬ. OṀ VAJRAKRODHĪ LĀSYAKĪ HŪṀ. OṀ VAJRAVYĀGHRAMUKHĀ HŪṀ. OṀ VAJRAGṚDHRAMUKHĪ HŪṀ. These are for the great wrathful king Victorious and for his *vajra* queen Coquettish Dance (Lāsyā),[3] as well as for the emanated goddesses with the heads of a tiger and a vulture who are their shape-shifting messengers.

ཨོཾ་བཛྲ་ཀྲོ་དྷ་ནཱི་ལ་དཎྜ་ཧཱུྃ་ད་ཧ་ད་ཧ་ཧཱུྃ་ཕཊ། ཨོཾ་བཛྲ་ཀྲོ་དྷཱི་ཏཱི་ཏཱ་རུ་ཧཱུྃ། ཨོཾ་བཛྲ་ཙ་མ་ར་མུ་ཁཱི་ཧཱུྃ། ཨོཾ་བཛྲ་དྲོ་ཎ་མུ་ཁཱི་ཧཱུྃ། འདི་ནི་ཁྲོ་བོ་དབྱུག་སྔོན་འཆང་བ་དང་། ལྷ་མོ་རྡོ་རྗེ་སྡེར་མོ་དང་། སྤྲུལ་པའི་ལྷ་མོ་ཕྲ་མེན་མ་གཡག་མགོ་ཅན་དང་། བྱ་རོག་གི་མགོ་ཅན་ནོ།།

OṀ VAJRAKRODHANĪLADAṆḌA HŪṀ DAHA DAHA HŪṀ PHAṬ. OṀ VAJRAKRODHĪ TĪTĀRU[4] HŪṀ. OṀ VAJRACAMARAMUKHĪ HŪṀ. OṀ VAJRADROṆAMUKHĪ HŪṀ.

---

[2] Here *rtsangs pa* instead of the more usual *rmig bu*.

[3] In the *mantra* both texts read: Lāsyakī. Elsewhere, Vijaya's consort is named rDo-rje rnam-snyems-ma.

[4] ?? The meaning required is *tikṣṇanakha*.

These are for the wrathful king Blue Mace and for his queen Vajra Talon, as well as for the emanated goddesses with the heads of a yak and a crow who are their shape-shifting messengers.

ཨོཾ་བཛྲ་ཀྲོ་དྷ་ཡ་མཱ་ནྟ་ཀ་ཧཱུྃ་པ་ཙ་པ་ཙ་ཧཱུྃ་ཕཊ། ཨོཾ་བཛྲ་ཀྲོ་དྷཱི་ཤྨ་ཤཱ་ན་པ་ཏཱི་ཧཱུྃ། ཨོཾ་བཛྲ་ཧ་རི་ཎ་མུ་ཁཱ་ཧཱུྃ། ཨོཾ་བཛྲ་ཨུ་ལཱུ་ཀ་མུ་ཁཱི་ཧཱུྃ། འདི་ནི་ཁྲོ་བོ་ཤིན་རྗེ་མཐར་བྱེད་དང་། རྡོ་རྗེ་ལྷ་མོ་དུར་ཁྲོད་ཀྱི་བདག་མོ་དང་། སྤྲུལ་པའི་ལྷ་མོ་ཕྲ་མེན་མ་རི་དྭགས་ཀྱི་མགོ་བོ་ཅན་དང་། འུག་པའི་མགོ་བོ་ཅན་ནོ།།

OṀ VAJRAKRODHAYAMĀNTAKA HŪṀ PACA PACA HŪṀ PHAṬ. OṀ VAJRAKRODHĪ ŚMAŚĀNAPATĪ HŪṀ. OṀ VAJRAHARIṆAMUKHĀ HŪṀ. OṀ VAJRA-ULŪKAMUKHĪ HŪṀ. These are for the wrathful king who puts an end to the lord of Death and for his *vajra* queen, Mistress of the Charnel Ground, as well as for the emanated goddesses with the heads of a stag and an owl who are their shape-shifting messengers.

ཨོཾ་བཛྲ་ཀྲོ་དྷ་ཨཱརྻ་ཨ་ཙ་ལ་ཧཱུྃ་བནྡྷ་བནྡྷ་ཧཱུྃ་ཕཊ། ཨོཾ་བཛྲ་ཀྲོ་དྷཱི་མུ་ཤ་ལཱ་ཧཱུྃ། ཨོཾ་བཛྲ་ཙི་ཏྲ་ཀ་མུ་ཁཱ་ཧཱུྃ། ཨོཾ་བཛྲ་པྲེ་ཏ་མུ་ཁཱི་ཧཱུྃ། འདི་ནི་ཁྲོ་བོ་མི་གཡོ་མགོན་པོ་དང་། རྡོ་རྗེ་ལྷ་མོ་གཏུན་ཁུང་མ་དང་། སྤྲུལ་པའི་ལྷ་མོ་ཕྲ་མེན་མ་གཟིག་གི་མགོ་ཅན་དང་། ཁྭའི་མགོ་ཅན་ནོ།།

OṀ VAJRAKRODHA-ĀRYA-ACALA HŪṀ BANDHA BANDHA HŪṀ PHAṬ. OṀ VAJRAKRODHĪ MUŚALĀ[5] HŪṀ. OṀ VAJRACITRAKAMUKHĀ[6] HŪṀ. OṀ VAJRAPRETAMUKHĪ HŪṀ. These are for the wrathful king Immovable Lord and for his *vajra* queen Mortar Bowl, as well as for the emanated goddesses with the heads of a leopard and a raven[7] who are their shape-shifting messengers.

ཨོཾ་བཛྲ་ཀྲོ་དྷ་ཧ་ཡ་གྲཱི་བ་ཧཱུྃ་ཧུ་ལུ་ཧུ་ལུ་ཧཱུྃ་ཕཊ། ཨོཾ་བཛྲ་ཀྲོ་དྷཱི་ཛ་ཡ་ཏི་ཧཱུྃ། ཨོཾ་བཛྲ་བི་ཌཱ་ལ་མུ་ཁཱ་ཧཱུྃ། ཨོཾ་བཛྲ་པ་ཀྵི་ཏ་མུ་ཁཱི་ཧཱུྃ། འདི་ནི་ཁྲོ་བོ་རྟ་མགྲིན་དང་། རྡོ་རྗེ་ལྷ་མོ་གཏུམ་མོ་དང་། སྤྲུལ་པའི་ལྷ་མོ་ཕྲ་མེན་མ་བྱི་ལའི་མགོ་ཅན་དང་། པུ་ཤུད་ཀྱི་མགོ་ཅན་ནོ།།

OṀ VAJRAKRODHAHAYAGRĪVA HŪṀ HULU HULU HŪṀ PHAṬ. OṀ VAJRAKRODHĪ JAYATI HŪṀ. OṀ VAJRAVIḌĀLAMUKHĀ HŪṀ. OṀ VAJRAPAKṢITA[8]MUKHĪ HŪṀ. These are for the wrathful king Horse-neck and for his *vajra* queen Impetuous

---

[5] Peking and sDe-dge: *muhala.*

[6] Peking and sDe-dge: *tyakimukhā.*

[7] Perhaps the *mantra*-name *pretamukhī*: 'corpse face' should be *pretabhakṣiṇī*: 'devourer of the dead' ?

[8] ?? perhaps *pakṣipati.*

Heat (Caṇḍikā/Caṇḍālī), as well as for the emanated goddesses with the heads of a cat and a hoopoe bird who are their shape-shifting messengers.

ཨོཾ་བཛྲ་ཀྲོ་དྷ་ཨ་པ་རཱ་ཛི་ཏ་ཧཱུྃ་ཏི་ཥྛ་ཏི་ཥྛ་ཧཱུྃ་ཕཊ། ཨོཾ་བཛྲ་ཀྲོ་དྷཱི་ས་བྱ་ཏི་ཧཱུྃ། ཨོཾ་བཛྲ་སྲི་གཱ་ལ་མུ་ཁཱ་ཧཱུྃ། ཨོཾ་བཛྲ་པཉྩ་ར་ཎ་མུ་ཁཱི་ཧཱུྃ། འདི་ནི་ཁྲོ་བོ་གཞན་གྱིས་མི་ཐུབ་པ་དང་། རྡོ་རྗེ་ལྷ་མོ་མདའ་སྙེམས་མ་དང་། སྤྲུལ་པའི་ལྷ་མོ་ཕྲ་མེན་མ་སྤྱང་ཁྱུའི་མགོ་ཅན་དང་། ཁྲའི་མགོ་ཅན་ནོ།།

OṀ VAJRAKRODHA-APARĀJITA HŪṀ TIṢṬHA TIṢṬHA HŪṀ PHAṬ. OṀ VAJRAKRODHĪ SAVYATI HŪṀ. OṀ VAJRASṚGĀLAMUKHĀ HŪṀ. OṀ VAJRAPAÑCARAṆAMUKHĪ HŪṀ. These are for the wrathful king who cannot be conquered by others and for his *vajra* queen Haughty Arrow,[9] as well as for the emanated goddesses with the heads of a wolf and a hawk[10] who are their shape-shifting messengers.

ཨོཾ་བཛྲ་ཀྲོ་དྷ་ཨ་མྲི་ཏ་ཀུ་ཎྜ་ལི་ཧཱུྃ་ཚིནྡྷ་ཚིནྡྷ་ཧཱུྃ་ཕཊ། ཨོཾ་བཛྲ་ཀྲོ་དྷཱི་ས་བྱ་མི་ཏི་ཧཱུྃ། ཨོཾ་བཛྲ་སེང་ཧ་མུ་ཁཱ་ཧཱུྃ། ཨོཾ་བཛྲ་ཏི་ཏཱི་ལ་མུ་ཁཱི་ཧཱུྃ། འདི་ནི་ཁྲོ་བོ་བདུད་རྩི་འཁྱིལ་བ་དང་། རྡོ་རྗེ་ལྷ་མོ་སྒྲ་མཛད་མ་དང་། སྤྲུལ་པའི་ལྷ་མོ་ཕྲ་མེན་མ་སེང་གེའི་མགོ་ཅན་དང་། ཕ་ཝང་གི་མགོ་ཅན་ནོ།།

OṀ VAJRAKRODHA-AMṚTAKUṆḌALI HŪṀ CHINDHA CHINDHA HŪṀ PHAṬ. OṀ VAJRAKRODHĪ SAVYAMITI (?) HŪṀ. OṀ VAJRASIMHAMUKHĀ HŪṀ. OṀ VAJRATITĪLAMUKHĪ HŪṀ. These are for the wrathful king Swirling Nectar and for his *vajra* queen sGra-mdzad-ma,[11] as well as for the emanated goddesses with the heads of a lion and a bat who are their shape-shifting messengers.

ཨོཾ་བཛྲ་ཀྲོ་དྷ་ཏྲཻ་ལོ་ཀྱ་བི་ཛ་ཡ་ཧཱུྃ་བིནྡྷ་བིནྡྷ་ཧཱུྃ་ཕཊ། ཨོཾ་བཛྲ་ཀྲོ་དྷཱི་མཱ་ར་ཡ་ཧཱུྃ། ཨོཾ་བཛྲ་ཏ་ར་ཀྵི་མུ་ཁཱ་ཧཱུྃ། ཨོཾ་བཛྲ་ན་ཀུ་ལ་མུ་ཁཱི་ཧཱུྃ། འདི་ནི་ཁྲོ་བོ་འཇིག་རྟེན་གསུམ་ལས་རྣམ་པར་རྒྱལ་བ་དང་། རྡོ་རྗེ་ལྷ་མོ་གསོད་བྱེད་མ་དང་། སྤྲུལ་པའི་ལྷ་མོ་ཕྲ་མེན་མ་དྲེད་ཀྱི་མགོ་ཅན་དང་། སྲེ་མོའི་མགོ་ཅན་ནོ།།

OṀ VAJRAKRODHATRAILOKYAVIJAYA HŪṀ BINDHA BINDHA HŪṀ PHAṬ. OṀ VAJRAKRODHĪ MĀRAYA HŪṀ. OṀ VAJRATARAKṢĪ[12]MUKHĀ HŪṀ. OṀ VAJRANAKULAMUKHĪ HŪṀ. These are for the wrathful king who has overthrown the triple world and for his *vajra* queen gSod-byed-ma the killer, as well as for the emanated goddesses with the heads of a hyena and a weasel who are their shape-shifting messengers.

---

[9] Śaragarvita? I can make no sense of Savyati.

[10] I can make nothing of Pañcaraṇa.

[11] Sound Maker. Usually: rLung-'byin-ma, She Who Releases the Wind.

[12] *tarakṣi/tarakṣu*? Peking and sDe-dge: *rākṣasī.*

ༀ་བཛྲ་ཀྲོ་དྷ་མ་ཧཱ་བ་ལ་ཧཱུྃ་སྥོ་ཊ་སྥོ་ཊ་ཧཱུྃ་ཕཊ། ༀ་བཛྲ་ཀྲོ་དྷཱི་ཙུནྡཱ་ཧཱུྃ། ༀ་བཛྲ་རྀ་ཀྵ་མུ་ཁཱི་ཧཱུྃ། ༀ་བཛྲ་མཱུ་ཥི་ཀ་མུ་ཁཱི་ཧཱུྃ། འདི་ནི་ཁྲོ་བོ་སྟོབས་པོ་ཆེ་དང་། རྡོ་རྗེ་ལྷ་མོ་རིག་བྱེད་མ་དང་། སྤྲུལ་པའི་ལྷ་མོ་ཕྲ་མེན་མ་དོམ་གྱི་མགོ་ཅན་དང་། བྱི་བའི་མགོ་ཅན་ནོ།།

OṂ VAJRAKRODHAMAHĀBALA HŪṂ SPHOṬA SPHOṬA HŪṂ PHAṬ. OṂ VAJRAKRODHĪ CUNDĀ[13] HŪṂ. OṂ VAJRARḲṢAMUKHĪ HŪṂ. OṂ VAJRAMŪṢIKA[14]MUKHĪ HŪṂ. These are for the wrathful king of great strength and for his *vajra* queen Rig-byed-ma,[15] as well as for the emanated goddesses with the heads of a bear and a rat who are their shape-shifting messengers.

ༀ་བཛྲ་ཡ་ཀྵི་ཎཱི་ཧཱུྃ་ཛཿ། ༀ་བཛྲ་བྷཻ་ར་བེ་ཧཱུྃ་ཧཱུྃ། ༀ་བཛྲ་ཨ་མྲྀ་ཏཱ་ཧཱུྃ་བཾ། ༀ་བཛྲ་མཱ་ར་ཎཱི་ཧཱུྃ་ཧོཿ། འདི་ནི་ཤར་དུ་པུ་ཤུད་ཀྱི་མགོ་ཅན་དང་། ལྷོར་བྱ་རོག་གི་མགོ་ཅན་དང་། ནུབ་ཏུ་སྲིན་བྱའི་མགོ་ཅན་དང་། བྱང་དུ་ཁྲའི་མགོ་ཅན་ནོ།།

OṂ VAJRAYAKṢIṆĪ[16] HŪṂ JAḤ. OṂ VAJRABHAIRAVE HŪṂ HŪṂ. OṂ VAJRA-AMṚTĀ HŪṂ VAṂ. OṂ VAJRAMĀRAṆĪ HŪṂ HOḤ. These are for the goddess with the head of a hoopoe bird who guards the eastern *maṇḍala* gate, the goddess with the head of a crow who guards the southern *maṇḍala* gate, the goddess with the head of an owl who guards the western *maṇḍala* gate, and the goddess with the head of a hawk who guards the northern *maṇḍala* gate.

འཁོར་བའི་ཕྱུར་བུ་བསྒྲུབ་དོན་དུ།
དབང་དང་བྱིན་བརླབས་ཞུ་བའི་ཕྱིར།
ཡེ་ཤེས་ཁྲོ་བོ་གཤེགས་སུ་གསོལ།
ཡེ་ཤེས་ཁྲོ་བོ་གཤེགས་ནས་ཀྱང་།
རྟགས་དང་མཚན་མ་བསྟན་པ་དང་།
ཕྱུར་པའི་དངོས་གྲུབ་སྩལ་དུ་གསོལ།།

---

[13] Peking and sDe-dge: *muṇḍe maṁ.*

[14] Peking and sDe-dge: *kaśika.*

[15] Creator of Awareness. Usually bsKul-byad-ma, Cundā, The Impellor.

[16] Peking and sDe-dge: *vajrayakṣa sada.*

For the sake of accomplishing the Universal Kīla
And so that we may request empowerments and blessings,
May the [gods of] wisdom wrath be manifest here.
When the wrathful wisdom deities have arrived,
May the signs and symbols of success be revealed
And may the attainments of the *kīla* be bestowed.

དམ་ཚིག་ཆེན་པོའི་དུས་ལ་བབ།
སྤྲུལ་པ་ཆེན་པོའི་དུས་ལ་བབ།
ཕོ་ཉ་ཆེན་པོའི་དུས་ལ་བབ།
བདག་ཉིད་ཆེན་པོའི་དུས་ལ་བབ།
ས་བདག་ཆེན་མོའི་དུས་ལ་བབ།
ཁྱིའི་གདོང་ཅན་དུས་ལ་བབ།
བསྒྲལ་བར་བྱ་བའི་དུས་ལ་བབ།།

The moment of the great *samaya* has come!
The moment of the great emanation has come!
The moment of the great servants has come!
The moment of the Mahātmā goddesses has come!
The moment of the great Bhūmipati goddesses has come!
The moment of the dog-faced ones (Śvanmukhā) has come!
The moment of the deeds of liberating slaughter has come!

བྱང་ཆུབ་ཏུ་ནི་སེམས་བསྐྱེད་ནས།
དུས་གསུམ་སངས་རྒྱས་སྲས་བཞིན་དུ།
རིགས་འཛིན་བདག་ཅག་རྣམས་ལ་ནི།
གནོད་བྱེད་གདུག་པའི་དགྲ་དང་བགེགས།
བདུད་དང་བར་དུ་གཅོད་པ་རྣམས།
ཁྲོ་བོ་ཆེན་པོའི་བྱིན་བརླབས་ཀྱིས།
ཡུད་ཙམ་གྱིས་ནི་དེ་བཀུག་ནས།

མངོན་སྤྱོད་ཚུལ་གྱིས་བསྒྲལ་བ་དང་།
ལུས་ངག་ཕྱེ་མར་མཛད་ནས་ཀྱང་།
སྡུག་བསྔལ་ཉམས་སུ་མྱོང་བར་མཛོད།།

Having aroused the mind of awakening
In the manner of the sons of the buddhas of the three times,
We are the holders of the family lineage.
All those vindictive enemies and obstructors causing us harm,
The demon Māra and all those who cause interruptions,
By the blessings of the great wrathful one himself
Dragging them here in an instant
And 'liberating' them by means of witchcraft (*abhicāra*),
Their body and speech must be ground to dust and then
They must be made to experience great torment.

ཨོཾ་ལཾ་ཧཱུཾ་ལཾ། སྟཾ་བྷ་ནཾ། མོ་ཧཾ་གྷཱ་ཏ་ཡ། བྷ་ག་ཝན། ཧྲཱིཿ ཤྲཱིཿ བི་ཀྲྀ་ཏ་བཛྲ་ཧཱུཾ་ཀཱ་ར་ཧཱུཾ། ཨོཾ་བཛྲ་ཀཱི་ལི་ཀཱི་ལ་ཡ་ཛཿ ཧཱུཾ་བཾ་ཧོཿ སརྦ་བིགྷྣཱན་བཛྲ་ཀཱི་ལི་ཀཱི་ལ་ཡ་ཧཱུཾ་ཕཊ།།

OṀ LAṀ HŪṀ LAṀ STAMBHANAṀ. MOHAṀ GHĀTAYA BHAGAVAN. HRĪḤ ŚRĪḤ VIKṚTA VAJRAHŪṀKĀRA HŪṀ. OṀ VAJRAKĪLI KĪLAYA JAḤ HŪṀ VAṀ HOḤ SARVAVIGHNĀN VAJRAKĪLI KĪLAYA HŪṀ PHAṬ. (OṀ LAṀ HŪṀ LAṀ *paralysis! Destroy ignorance, oh blessed one!* HRĪḤ *Glorious extraordinary Vajrahūṁkāra* HŪṀ. OṀ *Vajrakīla, you must nail down!* JAḤ HŪṀ VAṀ HOḤ. *Vajrakīla, you must nail down all obstructors* HŪṀ PHAṬ.)

བགེགས་བྱེད་པ་ཡི་བདུད་རྣམས་དང་།
སྡུག་བསྔལ་སེམས་ལ་མཉམ་སྦྱོར་བ།
ཚེ་གེ་མོ་ཞེས་བྱ་བའི་བདུད།
ཟུང་ཅིག་རྡུངས་ཤིག་རྣམ་པར་ཚེངས།
གཏོགས་ཤིག་གྲོགས་དང་དབྱེ་བར་གྱིས།
རིང་ནས་ཁྲུག་ལ་སྒྲ་རུ་ཚུག།
ཕོབ་ཅིག་རྣམ་པར་གཟིར་བར་གྱིས།

བདག་གི་དབང་དུ་ཕྱུས་གྱུར་ནས།
བསྒོ་བའི་བཀའ་ཉན་གུས་པར་གྱིས།།

ཧཱུྃ་པ་ར་བི་དྱཱ་ཚིནྡྷ་ཚིནྡྷ་ཧཱུྃ་ཕཊ། བིནྡྷ་བིནྡྷ་ཧཱུྃ་ཕཊ། གྲིཧྞ་གྲིཧྞ་ཧཱུྃ་ཕཊ། བནྡྷ་བནྡྷ་ཧཱུྃ་ཕཊ། ཏྲཱ་ཤ་ཡ་ཏྲཱ་ཤ་ཡ་ཧཱུྃ་ཕཊ། ཧ་ས་ཡ་ར་ཧ་ས་ཡ་ར་ཧྲཱིཿདཎྜ་ཧཱུྃ་ཕཊ། ཤཱི་གྷྲཾ་ཨཱ་ན་ཡ་ཧཱུྃ་ཕཊ། ཛྭ་ལཱ་པ་ཡ་ཛྭ་ལཱ་པ་ཡ་ཧཱུྃ་ཕཊ། ཨཱ་བེ་ཤ་ཡ་ཨཱ་བེ་ཤ་ཡ་ཧཱུྃ་ཕཊ། བིནྡྷ་ཡ་བིནྡྷ་ཡ་ཧཱུྃ་ཕཊ།།

All those demons who cause obstruction,
Because they bring misery to the mind,
This demon called *So-and-so*
Must be seized and struck down!
He must be securely bound!
He must be identified and separated from his friends.
Dragging him here from afar, he must be spoken to!
He must be thrown down and severely tortured!
When he has been delivered under my power
He will listen to my instructions with devotion.[17]

HŪṀ PARAVIDYĀ CHINDHA CHINDHA HŪṀ PHAṬ. BINDHA BINDHA HŪṀ PHAṬ. GṚHNA GṚHNA HŪṀ PHAṬ. BANDHA BANDHA HŪṀ PHAṬ. TRĀŚAYA TRĀŚAYA HŪṀ PHAṬ. HASAYARA HASAYARA HRĪḤ DAṆḌA HŪṀ PHAṬ. ŚĪGHRAM ĀNAYA HŪṀ PHAṬ. JVALĀPAYA JVALĀPAYA HŪṀ PHAṬ. ĀVEŚAYA ĀVEŚAYA HŪṀ PHAṬ. BINDHAYA BINDHAYA HŪṀ PHAṬ.

ཕོ་ཉ་བྲན་དང་མངག་པའི་ཚོགས།
ཁྲིད་ཀྱི་ཐུགས་དམ་དུས་ལ་བབ།
མངོན་སྤྱོད་ཇི་ལྟར་ངེས་པ་དང་།
མངོན་སྤྱོད་ཕྲིན་བཀླབས་དེ་བཞིན་མཛོད།།

ཧ་ན་ཧ་ན་བཛྲ། ད་ཧ་ད་ཧ་བཛྲ། པ་ཙ་པ་ཙ་བཛྲ། མ་ཐཱ་མ་ཐཱ་བཛྲ། ཛྭ་ལ་ཛྭ་ལ་བཛྲ། སུ་རུ་སུ་རུ་བཛྲ། ཧུ་རུ་ཧུ་རུ་བཛྲ། ཀ་ཏཾ་ཀ་ཏེ། ཛ་ཡེ་བི་ཛ་ཡེ། ཨ་ཛི་ཏེ་ཨ་པ་རཱ་ཛི་ཏེ། མཱ་ར་སེ་ན་པྲ་མ་ར་ད་ནི་ཧཱུྃ་ཕཊ།།

---

[17] Peking reads: *nus par*, 'with attention.

You hosts of messengers, servants and slaves,
Now is the time for the fulfilment of your oaths
In accordance with the wrathful rites.
You must bring about both the reality and the blessings
of the deeds of slaughter.

HANA HANA VAJRA DAHA DAHA VAJRA PACA PACA VAJRA MATHĀ MATHĀ VAJRA JVALA JVALA VAJRA SURU SURU VAJRA MURU MURU VAJRA KAṬAṄKAṬE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANI HŪṀ PHAṬ.

རྡོ་རྗེ་གསང་བའི་བཀའ་ལུང་གིས།

སྡིག་ཅན་གང་ཞིག་འདའ་བྱེད་པ།

སྟོབས་ཆེན་ཁྲོ་བོ་ཆེན་པོ་ཡིས།

མགོ་བོ་ཚལ་པ་བརྒྱ་རུ་གྱིས།

ཉེན་ཅིག་བགེགས་དང་ལོག་འདྲེན་རྣམས།

ང་ཡི་བཀའ་ལས་འདའ་མ་བྱེད།

ཧཱུྃ་མ་མ་བ་ཤཾ་ཀུ་རུ།།

By order of the secret instructions of the *vajra* (i.e. Vajradhara):
Any sinful one who transgresses,
The great kings of wrathful power
Will split his head into one hundred pieces!
Pay attention, all you obstructors and misleaders!
Do not transgress my orders!
HŪṀ MAMA VAŚAṀ KURU.

གདུག་ཅིང་སྡང་སེམས་ལྡན་པ་རྣམས།

སོང་ཤིག་ལྷ་མིན་ལྷ་ཡང་རུང་།

ང་ལ་བར་ཆོད་བྱེད་པའི་བདུད།

མཐུ་དང་རྫུ་འཕྲུལ་མེད་པར་མཛོད།

སརྦ་ཇྙ་ན་ཡ་ཧཱུྃ་ཕཊ། ཊ་སྣ་ཡ་ཊ་སྣ་ཡ་ཧཱུྃ་ཕཊ།།

All those who behave arrogantly with angry minds
Be gone from here!* Whether you be gods or demons!

Any *māra* who causes me obstruction
Must be deprived of his strength and miracle power!
SARVA-ĀNAYA HŪṀ PHAṬ. TATHĀYA TATHĀYA HŪṀ PHAṬ.

རྡུངས་ཤིག་རྡོ་རྗེ་འབར་བའི་གཏུན།
བཀའ་ལས་འདའ་བྱེད་སྡིག་ཅན་རྣམས།
རྡོ་རྗེ་མེ་ཡིས་སྙིང་བསྲེགས་ནས།
ལུས་སེམས་རྡུལ་བཞིན་བརླག་པར་མཛོད།
ཁྲོ་མོ་འབར་བའི་གཏུན་ཁུང་དུ།
རྡོ་རྗེ་ཐོ་བས་བརྡུངས་བྱས་ནས།
ལྷ་ཡང་རྡུང་སྟེ་བསྒྲལ་བར་བྱ།།

ཁ་ཊཾ་ཁ་ཊཾ་ཁ་ཊཾ། ཧཱུྃ་ཧཱུྃ་ཧཱུྃ། ཕཊ་ཕཊ་ཕཊ། བཛྲ་ཡ་ཀྵ་ཀྲོ་དྷ་ཁ་ཁ། ཁྷཱི་ཁྷཱི། ཧ་ཧ། ཧཱུྃ་ཧཱུྃ། ཕཊ་ཕཊ།།

Pound down, you blazing *vajra* pestles!
All those evil ones who transgress my orders
Must have their hearts incinerated by *vajra* fire!
Reduce their body and speech to dust!
By the pounding of the *vajra* hammers
In the glittering mortars of the wrathful mothers,
Even the gods will be destroyed!

KHATAṀ KHATAṀ KHATAṀ. HŪṀ HŪṀ HŪṀ. PHAṬ PHAṬ PHAṬ. VAJRAYAKṢA-KRODHA KHA KHA KHĀHI KHĀHI. HA HA HŪṀ HŪṀ PHAṬ PHAṬ.[18]

ཆོས་ཉིད་ཀྱི་བདེན་པའོ། །གསང་སྔགས་ཀྱི་བྱིན་གྱི་རླབས་ཀྱིས་བྱིན་གྱིས་བརླབས་སོ། །སངས་རྒྱས་ཀྱི་བྱིན་གྱིས་བརླབས་ཀྱིས་མཐུར་འགྱུར་རོ། །བརྟག་པ་དེ་ཁོ་ན་ཉིད་དོ། །ཀཱི་ལ་ཡ་ལན་ཉི་ཤུ་རྩ་གཅིག་བཟླས་སོ། །ཀཱི་ལ་ཡ་བཙྭ་བརྒྱད་བཟླས་ནས་སྙིང་དཀར་ནག་གི་མཚམས་སུའོ། །ཧཱུྃ་ཧཱུྃ་ཧཱུྃ། ཧོ་ཧོ་ཧོ། ཕཊ་ཕཊ་ཕཊ། འདི་བཟློད་པར་བྱའོ།།

---

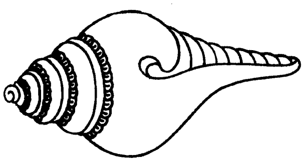
[18] Peking: HA 3 HŪṀ 3 PHAṬ 3.

The truth of the *dharmatā*! May we be blessed by the blessings of secret *mantra*! May we become powerful by the blessings of the buddhas! May we remain dedicated to thusness!

Recite the *mantra* of Vajrakīla twenty-one times and, after eighteen recitations, you will reach the junction of good and evil in the heart.[19] HŪṀ HŪṀ HŪṀ HO HO HO PHAṬ PHAṬ PHAṬ. This is to be recited.

རྡོ་རྗེ་ཕུར་བུ་རྩ་བའི་རྒྱུད་ཀྱི་དུམ་བུ། སློབ་དཔོན་པདྨ་འབྱུང་གནས་དངོས་ཀྱི་རྒྱ་དཔེ་དང་མཐུན་པར། དཔལ་ལྡན་ས་སྐྱ་པཎྜི་ཏས། གཡས་རུའི་ས་ཆ། ཤངས་ཀྱི་སྲེག་ཞིང་དུ་བསྒྱུར་ཅིང་ཞུས་ཏེ་གཏན་ལ་ཕབ་པའོ།།

This fragment of the root *tantra* of Vajrakīla was translated [into Tibetan] by the illustrious Sa-skya *paṇḍita* (Kun-dga' rgyal-mtshan, 1182-1251) in accordance with an original Indian manuscript that had actually belonged to the *ācārya* Padmasambhava. Requests having been made, it was set down in writing in Shangs Sreg-zhing in the district of gYas-ru (eastern Tsang).



---

[19] Peking omits *snying*, 'heart.'

EPISODE III:

THE *BLACK RAZOR TANTRA*

དཔལ་རྡོ་རྗེ་ཕུར་བ་སྤུ་གྲི་ནག་པོ་རབ་ཏུ་གསང་བའི་རྒྱུད་བཞུགས་སོ༔ རྒྱ་གར་སྐད་དུ༔ ཤཱི་བཛྲ་གཱི་
ལ་པོ་ཏྲི་ཧ་ལ་ཏན་ཊ་ནཱ་མ༔ བོད་སྐད་དུ༔ དཔལ་རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ཅེས་བྱ་བ༔

Herein is contained the supremely secret *Black Razor Tantra* of the glorious Vajrakīla. In the language of India called *Śrīvajrakīlapotrihala-tantra* (sic). In the language of Tibet called *dPal rdo rje phur pa spu gri nag po'i rgyud.*

བཅོམ་ལྡན་འདས་དཔལ་རྡོ་རྗེ་གཞོན་ནུ་ལ་ཕྱག་འཚལ་ལོ༔

OBEISSANCE TO THE *BHAGAVAT*, ŚRĪ VAJRAKUMĀRA

འོག་མིན་གྱི་གནས་མཐའ་དབུས་མེད་པ་ན༔ དེ་བཞིན་བཤེགས་པ་ཐམས་ཅད་ཏིལ་གྱི་གང་བུ་བཞིན་བཞུགས་སྟེ༔ བཅོམ་ལྡན་འདས་དཔལ་ཆེན་པོ་རྡོ་རྗེ་གཞོན་ནུ་ཡབ་ཡུམ་དང༔ ཁྲོ་བཅུ་ཡབ་ཡུམ་དང༔ སྤྲུལ་པའི་ཁྲ་ཐབས་ཉི་ཤུ་དང༔ སྲས་མཆོག་འཕྲིན་ལས་གྲུབ་པ་དང༔ ཡང་སྤྲུལ་དང༔ གསུམ་སྤྲུལ་དཔག་ཏུ་མེད་པའི་འཁོར་དང་བཅས་ནས་རང་བཞིན་གྱིས་བཞུགས་སོ༔ དེ་ནས་བཅོམ་ལྡན་འདས་དཔལ་ཆེན་པོ་རྡོ་རྗེ་གཞོན་ནུས་འདི་སྐད་ཅེས་གསུངས་སོ༔ ཀྱཻ༔ འཁོར་ཚོགས་ཐམས་ཅད་ཚུར་ཉོན་ཅིག༔ རང་བཞིན་དུར་ཁྲོད་ཆེན་པོ་ནས༔ མེ་ལོང་གཟུགས་བརྙན་ཆུ་ཟླ་འདྲ༔ ཉོན་མོངས་དྲི་མས་གོས་པ་མེད༔ རང་བཞིན་དོན་གྱི་དབྱིངས་ན་བཞུགས༔ ནམ་མཁའི་ཆོ་འཕྲུལ་སྟོན་པ་ལྟར༔ རང་བཞིན་དུར་ཁྲོད་དམ་པ་རུ༔ དྲག་པོ་སྔགས་ཀྱི་ཆོས་སྟོན་འགྱུར༔ ཅེས་གསུངས་སོ༔ དཔལ་རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ལས༔ གླིང་གཞིའི་ལེའུ་སྟེ་དང་པོའོ༔

All the *tathāgata* were residing in the Unsurpassed Abode (Akaniṣṭha) that is free of centre and circumference, filling it in the way that sesame seeds [fill the sesame pod]. Abiding there in their natural condition were the great glorious blessed one Vajrakumāra and his consort together with their retinue of ten wrathful kings and their consorts, their twenty emanated messengers with different heads and their Supreme Sons who accomplish the activities, as well as secondary emanations and countless further emanations. On that occasion the great glorious *bhagavat* Vajrakumāra spoke as follows:

> Kyai! Gather round and listen, all you hosts of the retinue. The Teacher is like a miraculous [manifestation of] the sky, arising from the great charnel ground of the natural condition like a mirror reflection of the moon in water, unsullied by any stain of moral defilement, he abides in

> the sphere of spontaneous benefit. In the holy charnel ground of the natural condition he teaches the Dharma of fierce *mantra*.

Thus he spoke.

From the *Black Razor Tantra* of the glorious Vajrakila, this is Chapter One, the opening scene (*nidāna*).

དེ་ནས་དཔལ་ཆེན་གཙོ་བོ་དེས༔ འོག་མིན་དབྱིངས་ནས་སྐུ་བཞེངས་ཏེ༔ འཁོར་ཚོགས་རྣམས་ལ་འདི་སྐད་གསུངས༔ ཀྱེ་ཀྱེ༔ དག་པ་དྲི་མ་མེད་པའི་མཆོག༔ བླ་མེད་བྱང་ཆུབ་སྒྲུབ་པའི་ཐབས༔ འཁོར་བའི་རྣམ་རྟོག་སྦྱངས་པ་དང༔ དྲག་པོའི་འགྲོ་བ་སྦྱང་པའི་ཕྱིར༔ མཉམ་པ་ཆེན་པོའི་དོན་བསྟན་ནས༔ གང་ལ་གང་འདུལ་བསྟན་པའི་ཕྱིར༔ འབར་བ་ཆེན་པོའི་ཀློང་ནས་བཞེངས༔ རིགས་ནི་རྡོ་རྗེ་རིགས་ཀྱི་གཙོ༔ མུན་པ་འཇོམས་པའི་ཤེས་རབ་འོད༔ འཁོར་བའི་ཉོན་མོངས་འཇོམས་མཛད་པ༔ འགྲོ་བ་ཡོངས་ཀྱི་གཉེན་གཅིག་པོ༔ རྒྱལ་བའི་འགྲོ་བའི་དོན་གྱི་ཕྱིར༔ སྟོན་པའི་བསྟན་པ་རྒྱས་པར་བསྟན༔ ཅེས་གསུངས་སོ༔ དཔལ་རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ལས༔ གླེང་བསླངས་པའི་ལེའུ་སྟེ་གཉིས་པའོ༔

Then that glorious great lord arose in manifest form from the unsurpassed sphere and spoke these words to the host of his retinue:

> Kye kye! In order to remove violent beings, this is the method of accomplishing the unsurpassed *bodhicitta* of utterly stainless purity which cleanses the perceptions of *saṁsāra*. Having demonstrated the goal of great equanimity, in order to demonstrate appropriate means of subjugation for those who are to be tamed, I now arise from the great blazing depths. As for my lineage, I am the lord of the Vajra family. I am the light of wisdom who overcomes darkness and destroys the afflictions of *saṁsāra*. The sole friend of all beings with the purpose of assisting those who advance towards buddhahood, I demonstrate the proliferation of the Jina's teachings.

Thus he spoke.

From the *Black Razor Tantra* of the glorious Vajrakila, this is Chapter Two, the commencement [of the teachings].

འོག་མིན་ཆོས་དབྱིངས་ཕོ་བྲང་ནས༔ དཔལ་ཆེན་གཙོ་བོ་སྐུ་བཞེངས་པ༔ དབུ་གསུམ་ཕྱག་དྲུག་ཞབས་བཞི་བསྒྲད༔ གཡས་དཀར་གཡོན་དམར་དབུས་མཐིང་ཞལ༔ རྡོ་རྗེ་རྩེ་དགུ་རྩེ་ལྔ་གཡས༔ མེ་དཔུང་

འབར་བ་ཁ་ཊྭཾ་གཡོན༔ ཐ་མའི་ཕྱག་གཉིས་ཕུར་པ་འདྲིལ༔ རྡོ་རྗེ་ཁྱུང་ཤོག་བར་སྣང་འཕྱེངས༔ དུར་ཁྲོད་ཚལ་རྣམས་སྐྲ་ལ་བརྒྱན༔ ཡབ་ཡུམ་གཉིས་མེད་རོལ་པ་བཞུགས༔ ཧཱུྃ༔ རྡོ་རྗེ་ཁྲོས་པས་ཞེ་སྡང་གཅོད༔ མཚོན་ཆེན་སྔོན་པོ་འབར་བ་ཡིས༔ ནམ་མཁའི་དཀྱིལ་ནས་ཐིགས་པ་ཤར༔ སྲོག་གི་སྙོ་རུ་ཤར་བ་དང༔ སྙིང་གི་དཀྱིལ་དུ་བསྒོམ་པར་བྱ༔ ཅེས་གསུངས་ཏེ༔ ཡབ་ཡུམ་གཉིས་མེད་རོལ་པའི་སྲས༔ ཡེ་ཤེས་ཁྲོ་བཅུ་ཡབ་ཡུམ་དང༔ ཁྲ་ཐབས་མགོ་གཅན་ཉི་ཤུ་དང༔ སྲས་མཆོག་འཕྲིན་ལས་གྲུབ་པ་དང༔ སྒོ་སྐྱོང་ཁྲོ་མོ་བཞི་རྣམས་སྤྲུལ༔ བདེ་གཤེགས་ཀུན་གྱི་སྲས་མཆོག་ནི༔ སྲས་ནི་ཆོས་ཉིད་སྐྱེ་མེད་ལས༔ མཆོག་ནི་འཕྲིན་ལས་ལྷུན་གྱིས་གྲུབ༔ རུ་དྲ་སྒྲོལ་ཕྱིར་ཀུན་གྱི་སྲས༔ སྲས་ནི་སྐྱེ་མེད་རྡོ་རྗེའི་སྲས༔ ཁྲོ་བཅུ་ཡབ་ཡུམ་ཁྲ་ཐབས་རྣམས༔ ཀུན་ཀྱང་སྐྲ་མདོག་མཐིང་ནག་ཧམས༔ ཞལ་གཅིག་ཕྱག་གཉིས་ཕུར་པ་སྒྲིལ༔ སྐུ་སྨད་ཟུར་གསུམ་ཕུར་བུའི་དབལ༔ རྡོ་རྗེ་ཁྱུང་ཤོག་དུར་ཁྲོད་ཚལ༔ ཧཱུྃ་ཕཊ་སྒྲ་སྒྲོགས་འཁོར་བ་འཇིགས༔ གདུག་པ་མ་ལུས་འདུལ་བྱར་བྱོས༔ ཧཱུྃ༔ སྙིང་རྗེས་བསྒྲལ་བའི་དམ་ཚིག་ནི༔ བསད་ཅིང་མནན་པ་མ་ཡིན་ཏེ༔ ཕུང་པོ་རྡོ་རྗེར་གཏམ་བྱས་ནས༔ རྣམ་པར་ཤེས་པ་རྡོ་རྗེར་བསྒོམ༔ ཧཱུྃ༔ སངས་རྒྱས་ཀུན་གྱི་ཡེ་ཤེས་སྐུ༔ ངང་ཉིད་རྡོ་རྗེ་ཆོས་དབྱིངས་ལས༔ འབར་བའི་ཁྲོ་བོ་མི་བཟད་པ༔ སྐུའི་དབྱིག་ཏུ་བདག་སྐྱེད་ཅིག༔ ཧཱུྃ༔ རྡོ་རྗེ་གཞོན་ནུའི་རིག་འཛིན་རྣམས༔ སྲིད་པའི་རྡོ་རྗེ་བསྒྲུབ་མཛོད་ཅིག༔ སྲིད་པ་རྡོ་རྗེ་ཕུར་པའི་ལྷ༔ ཡེ་ཤེས་ཁྲོ་བོ་གྲུབ་པར་མཛོད༔ ཧཱུྃ༔ ཐབས་ཀྱི་སྦྱོར་བས་འགྲོ་དོན་དུ༔ བྱམས་དང་སྙིང་རྗེས་གང་འདུལ་བ༔ སངས་རྒྱས་འཕྲིན་ལས་རྫོགས་མཛད་ནས༔ དབང་དང་བྱིན་བརླབས་འདེར་སྩོལ་ཅིག༔ ཧཱུྃ༔ སྲིད་པའི་ཕུར་བུ་བསྒྲུབ་པ་དང༔ དབང་དང་དངོས་གྲུབ་བླང་བའི་ཕྱིར༔ ཡེ་ཤེས་ཁྲོ་བོ་གཤེགས་སུ་གསོལ༔ ཁྲོ་བོ་ཆེན་པོ་གཤེགས་ནས་ཀྱང༔ རྟགས་དང་མཚན་མ་བསྟན་པ་དང༔ ཀཱི་ལ་ཡ་ཡི་དངོས་གྲུབ་སྩོལ༔ ཅེས་གསུངས་ཏེ༔ དུར་ཁྲོད་ཀྱི་གླིང་ནས་རབ་ཏུ་ཁྲོས་ཏེ༔ ཕྱོགས་བཅུའི་དགྲ་བགེགས་ཐམས་ཅད་བརྡུལ་ལོ༔ དཔལ་རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ལས༔ ལྷ་ཚོགས་ཐམས་ཅད་དྲག་པོའི་ལས་ལ་ཆས་པའི་ལེའུ་སྟེ་གསུམ་པའོ༔

Then the great glorious lord arose in bodily form from the Unsurpassed palace of the *dharmadhātu*, with three faces, six arms and four legs spread wide. His right face was white, his left face, red, and the central one was blue. In his right hands he held a nine-pronged *vajra* and a five-pronged *vajra* and, in his left, a blazing mass of fire and a *khaṭvāṅga*. With his lower pair of hands he rolled a

kīla. His adamantine *garuḍa* wings filled the whole of the sky and his body was adorned with all the accoutrements of the charnel ground. Remaining in non-dual sexual pleasure with his consort, he spoke thus:

> HŪṀ Anger is destroyed by means of *vajra* wrath. A great blazing blue symbolic weapon arises as a drop from the depths of the sky. It arises in the door of the life-force and one should meditate upon it within the depths of one's heart.

As he was speaking there came into being the offspring of their non-dual sexual union — the ten *yuganaddha* couples of wisdom wrath, the twenty variegated messengers with animal heads, the Supreme Sons who accomplish the activities, and the four wrathful goddesses who guard the [*maṇḍala*] gates. They are called the supreme offspring of all the *sugata*. 'Offspring' because they arose without birth from the *dharmatā*, and 'supreme' because they spontaneously accomplish their activites. Begotten in order to slay the demon Rudra, they are the unbegotten *vajra* offspring. The ten *krodha* deities and their consorts, and all their various emanations, have ferocious dark blue forms with one face and two hands that roll a *kīla*. The lower halves of their bodies are in the form of three-edged sharp-pointed *kīla* spikes. They are adorned with *vajra garuḍa* wings and the artifacts of the charnel ground, and they terrify the cycle of existence with their resounding cries of HŪṀ and PHAṬ. All arrogant beings without exception are to be subjugated. Listen!

> HŪṀ The vow of slaying by compassion is neither murder nor oppression. Having established the five aggregates of the personality (*skandha*) as *vajra* (i.e. as the *maṇḍala* of deities), one should meditate upon his consciousness as *vajra*.
>
> HŪṀ The wisdom embodiment of all the buddhas, arising from the sphere of the *vajradharmadhātu* in the unbearable form of blazing wrath, I must arise in this precious form!
>
> HŪṀ All those who hold the awareness of Vajrakumāra must accomplish the Universal *vajra*! With the whole of existence [transformed into] the deities of the Vajrakīla [*maṇḍala*], wisdom wrath must be accomplished!
>
> HŪṀ Through the practice of skilful means for the sake of living beings, disciplining those suitable to be converted by means of love and compassion, having completed the activities of buddhahood, please bestow empowerments and blessings in this place!
>
> HŪṀ In order that we may accomplish the Universal Kīla and achieve empowerments and *siddhi*, may the [gods of] wisdom wrath be manifest

> here! When the great wrathful one has arrived, may the signs and symbols of success be revealed and may the attainments of the *kila* be bestowed!

Thus he spoke and, arising in excessive fury from the depths of the charnel ground, he subjugated all enemies and obstructors in the ten directions.

From the *Black Razor Tantra* of the glorious Vajrakila, this is Chapter Three in which the entire host of deities prepare for the wrathful activities.

དེ་ནས་འཇིག་རྟེན་པའི་དྲེགས་པ་ཅན་རྣམས་དང༔ ཡེ་ཤེས་ལས་གྲུབ་པའི་མ་མོ་རྣམས་ཀྱིས༔ དཔལ་ཆེན་འཁོར་དང་བཅས་པ་ལ༔ བདག་ཅག་རྣམས་ཀྱིས་སྲོག་སྙིང་འབུལ༔ དེང་ནས་དཔལ་གྱི་འབངས་སུ་མཆིས༔ དཔལ་ཆེན་ཁྱོད་ཀྱིས་བཞེས་སུ་གསོལ༔ ཀ་ཏཾ་ཀ་ཏེ༔ ཛ་ཡེ་བི་ཛ་ཡེ༔ ཨ་ཛི་ཏེ་ཨ་པ་རཱ་ཛི་ཏེ༔ མཱ་ར་སེ་ན༔ པྲ་མ་རྡ་ནཱི་ཡེ་ཧཱུྃ་ཕཊ༔ ཧཱུྃ༔ རྡོ་རྗེ་གསང་བའི་བཀའ་ལས་ནི༔ སྡིག་ཅན་གང་ཞིག་འདའ་བྱེད་པ༔ སྟོབས་ཆེན་ཁྲོ་བོ་ཆེན་པོ་ཡིས༔ ཀླད་པ་ཚལ་པ་བརྒྱ་རུ་ཁོས༔ ཉོན་ཅིག་བགེགས་དང་ལོག་འདྲེན་ཚོགས༔ ངའི་བཀའ་ལས་འདའ་མ་བྱེད༔ ཀྱཻ༔ དཔལ་ཆེན་ཐུགས་ཀྱི་དཀྱིལ་འཁོར་དུ༔ བདག་ཅག་སྲོག་སྙིང་འབུལ་བར་བགྱི༔ བཀའི་ཕམ་འབབས་སྐུལ་དུ་གསོལ༔ ཧཱུྃ༔ མ་མ་བ་ཤཾ་ཀུ་རུ༔ མ་ཧྲང་ག་ར༔ ཨེ་ཧཱན་ཧྣ་ཧྣི་མ་མ་ཀ་རྨ༔ ཤཱི་གྷྲཾ་ཀཱུ་ར་ཡེ༔ ཧཱུྃ་ཕཊ༔ དཔལ་ཆེན་པོའི་སྤྱན་མངར་རུ༔ སྲོག་གི་སྙིང་པོ་འདི་འབུལ་གྱི༔ ཐུགས་རྗེ་ཅན་གྱིས་གཟིགས་སུ་གསོལ༔ འཇིག་རྟེན་འདས་དང་འཇིག་རྟེན་པའི༔ འཁོར་དང་བཅས་པ་མ་ལུས་ཀུན༔ དམ་ཚིག་འདི་ལ་བསྟན་པ་ཡིས༔ ལས་རྣམས་མ་ལུས་གྲུབ་པར་གྱིས༔ དཔལ་རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ལས༔ དམ་ཅན་རྣམས་ཀྱིས་སྲོག་སྙིང་ཕུལ་བའི་ལེའུ་སྟེ་བཞི་པའོ༔

After that, all the worldly arrogant ones and the Mātṛ (Ma-mo) goddesses of [spontaneous] wisdom-accomplishments offered their own essential [*mantra* of the] life-force to the great glorious lord and his retinue:

> From today onwards, we will remain as servants of the glorious one. May you, the great glorious one, please accept us. KAṬAṄKAṬE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ.[1]

[To which the lord replied:]

---

[1] According to the *Siddhaikaviramahātantra* (p.12), OṀ JAYE VIJAYE AJITE APARĀJITE SVĀHĀ is the *hṛdayamantrarāja* of four sisters, 400,000 recitations of which are efficacious for almost any rite.

> HŪṀ Any one [of you] sinful ones who violates the secret *vajra* instructions will be opposed by the great kings of wrathful power who will split your brain into one hundred pieces! Pay attention, you rabble of obstructors and misleaders! Do not transgress my orders!

[So they cried:]

> KYAI Here in the heart *maṇḍala* of the glorious great lord we offer the essence of our life-force. Please demonstrate [your acceptance of] our defeat by your speech!

[To which the lord replied:]

> HŪṀ MAMA VAŚAṀ KURU MATRAṄGARA IMĀN DADDHI MAMA KARMA ŚĪGHRAM KĀRAYE HŪṀ PHAṬ.

[And they said:]

> Standing in the presence of the great glorious one we make this offering of our essential life-force. Please look upon us with your compassion.

[To which the lord replied:]

> To all of you without exception, whether you be worldly spirits or those who have transcended the world, as well as to all your circle of friends, this is the promise which you must keep — always to perform each and every task [we command of you].

From the *Black Razor Tantra* of the glorious Vajrakīla, this is Chapter Four in which the oath-bound ones make an offering of their essential life-force.

དེ་ནས་གནོད་ལ་བོར་བ་འདི་གསུངས་སོ༔ ཧཱུྃ༔ དམ་ཚིག་ཆེན་པོའི་དུས་ལ་བབ༔ སྤྲུལ་པ་ཆེན་པོའི་དུས་ལ་བབ༔ ཕྲུག་བསྣན་ཆེན་པོའི་དུས་ལ་བབ༔ ཤྭ་ན་སུ་ཁའི་དུས་ལ་བབ༔ བདག་ཉིད་ཆེན་མོའི་དུས་ལ་བབ༔ ས་བདག་ཆེན་མོའི་དུས་ལ་བབ༔ ཁྲིད་ཀྱི་དམ་ཚིག་དུས་ལ་བབ༔ མཐུ་རྩལ་དབྱུང་བའི་དུས་ལ་བབ༔ ཧཱུྃ༔ དངོས་གྲུབ་བར་ཆད་བྱེད་པའི་བགེགས༔ གདུག་ཅིང་སྡང་སེམས་ལྡན་པ་རྣམས༔ ཐུང་ཅིང་རྒྱུབ་ཅིག་རྣམ་པར་འཆིངས༔ རྡོགས་ཅིང་གྲོགས་དང་བྲལ་བར་གྱིས༔ རིངས་པར་ཁྱུག་ལ་སྨྲ་རུ་ཆུག༔ ཕོབ་ཅིག་རྣམ་པར་གཟིར་བར་གྱིས༔ ངའི་དབང་དུ་གྱུར་ནས་ཀྱང༔ བསྒོ་བའི་བཀའ་རྣམས་ཉན་པར་གྱིས༔ ཧཱུྃ༔ གདུག་ཅིང་སྡང་སེམས་ལྡན་པ་རྣམས༔ ལྷ་འམ་འོན་ཏེ་བདུད་ཀྱང་རུང༔ ང་ལ་བར་ཆོད་བྱེད

པ་རྣམས༔ མཐུ་དང་རྫུ་འཕྲུལ་མེད་པར་གྱིས༔ བརྡུངས་ཤིག་རྡོ་རྗེ་འབར་བའི་གཏུན༔ བཀའ་ལས་
འདའ་བྱེད་སྡིག་ཅན་རྣམས༔ རྡོ་རྗེ་མེ་དཔལ་སྙིང་བསྲེགས་ཅིག༔ ལུས་ངག་རྡུལ་ཕྲན་བཞིན་དུ་རློག༔ ཁྲོ་
མོ་འབར་བའི་གཏུན་ཁུང་དུ༔ རྡོ་རྗེ་ཐོ་བས་བརྡུངས་བྱས་ནས༔ ལྷ་ཡང་རུང་སྟེ་བརླག་པར་བྱའོ༔ དཔལ་
རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ལས༔ དམ་ཅན་གནད་ལ་བོར་བའི་ལེའུ་སྟེ་ལྔ་པའོ༔

After that, striking at the essential point (*gnad la bor ba*), he spoke thus:

> HŪṂ The moment of the great *samaya* has come! The moment of the great emanation has come! The moment of the great servants has come! The moment of the Śvanmukhā goddesses has come! The moment of the Mahātmā goddesses has come! The moment of the great Bhūmipati goddesses has come! The moment [for the fulfilment of] your vow has come! The moment for a demonstration of your strength and skill has come!
>
> HŪṂ All those obstructors who would interrupt the attainment of *siddhi,* arrogantly possessed of angry minds, seize them and strike them down! They must be securely bound! Perceiving them, they must be separated from their friends. Drag them here quickly, they must be spoken to! They must be thrown down and severely tortured! When they have been delivered under my power they will listen to my instructions.
>
> HŪṂ All those who behave arrogantly with angry minds, whether they be gods or demons, all those who cause me any difficulty (obstruction) must be deprived of their strength and miracle power. They must be pounded by the blazing *vajra* pestles! Those evil ones who transgress my orders must have their hearts incinerated on the sharp flames of *vajra* fire! Reduce their body and speech to dust! By the pounding of the *vajra* hammers in the glittering mortars of the wrathful mothers, even the gods will be destroyed!

From the *Black Razor Tantra* of the glorious Vajrakīla, this is Chapter Five in which the oath-bound ones are given their instructions.

དེ་ནས་བསྙེན་པའི་ཐབས་བསྟན་པ༔ དབེན་པའི་གནས་སུ་མཆོད་གཏོར་བཤམས༔ བདག་ཉིད་དཔལ་
ཆེན་སྐུར་གསལ་བའི༔ ཐུགས་ཀར་ཡེ་ཤེས་སེམས་དཔའ་ནི༔ རྒྱན་མེད་ཡབ་དང་ཚུལ་མཐུན་པ༔
མཆོན་གང་པ་གཅིག་བསམ་པར་བྱ༔ དེའི་ཐུགས་ཀར་ཕྱག་མཚན་གྱི༔ རྡོ་རྗེ་རྩེ་དགུ་ནས་འབྲུ་ཙམ༔

དེའི་ལྟེ་བར་གསུང་གི་རྟགས༔ ཧཱུྃ་སྔོན་སྐྲ་ཡིས་བྲིས་པ་ཙམ༔ དེ་ཡི་མཐའ་མར་ཀཱི་ལ་ཡ༔ གསེར་མདོག་སྐྲ་ཤད་ཙམ་གྱིས་བསྐོར༔ དེ་ལྟར་ཐུགས་ཀར་བསྒོམས་ནས་ཀྱང༔ ཐུགས་ཀྱི་སྔགས་ལས་འོད་འཕྲོས་པས༔ སྟོང་གསུམ་ཐམས་ཅད་འོད་ཀྱིས་བཀང༔ སྲིད་གསུམ་གདུག་པ་ཅན་རྣམས་བཏུལ༔ གསལ་སྟོང་ངང་ནས་སྔགས་འདི་བཟླས༔ ཨོཾ་བཛྲ་ཀཱི་ལི་ཀཱི་ལ་ཡ་སརྦ་བིགྷྣཱན་བཾ་ཧཱུྃ་ཕཊ༔ ཛཿཧཱུྃ་ཨཱ༔ གྲངས་ཀྱི་བསྙེན་པ་བྱེ་བ་གསུམ༔ རྟག་བསྙེན་རྟགས་འབྱུང་བར་དུ་བཟླས༔ དཔལ་རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ལས༔ བསྙེན་པའི་ལེའུ་སྟེ་དྲུག་པའོ༔

And now the method of ritual service (*sevā*) is taught: Setting out the offering *bali* in an isolated place, [the *yogin*] should visualize himself clearly in the form of the great glorious one. In his heart he should meditate upon the *jñānasattva,* unadorned but otherwise similar to the lord, just the length of one's thumb-tip in height. Within the *jñānasattva*'s heart stands his hand-symbol, a nine-pointed *vajra,* the size of a grain of barley. Within its hub is the symbol of speech, a dark blue HŪṀ, as fine as if painted with a single hair. Around the outside of that revolves the Kīla *mantra,* standing erect like strands of golden hair. As he meditates like this within his heart, rays of light radiate from the heart-*mantra* and a thousand million world systems become filled with light, and all dangerous beings above, below, and upon the surface of the world are subdued. This is the *mantra* to be recited in the state of clarity and emptiness: OṀ VAJRAKĪLI KĪLAYA SARVAVIGHNĀN BAṀ HŪṀ PHAṬ. JAḤ HŪṀ Ā. And one should count the recitation 30 million times, continuously meditating and reciting until the signs of success have arisen.

From the *Black Razor Tantra* of the glorious Vajrakīla, this is Chapter Six, the rite of ritual service.

དེ་ནས་སྒྲུབ་པའི་ཐབས་བསྟན་པ༔ དུར་ཁྲོད་དམ་འབྲོག་དབེན་གནས་སུ༔ མཎྜལ་གྲུ་གསུམ་རིམ་པ་གསུམ༔ ཟངས་ལྕགས་མཁར་བའི་ཕྱེ་མ་ལ༔ ཁྲག་སྔོན་བསྲེས་པ་བྱུགས་པར་བྱ༔ དྲག་པོའི་ཤིང་ལ་ཟུར་གསུམ་བརྩེགས༔ ཉེར་གཅིག་སྲིན་མོའི་འགྲོས་སུ་བཀོད༔ རྣམ་ཤེས་ཚད་པའི་ལིང་ག་བྲིས༔ སྔོ་དམར་སྐུད་པས་བཅིངས་ལ་བཞག༔ བདག་ཉིད་དཔལ་ཆེན་ཏིང་འཛིན་གྱིས༔ དམ་ཅན་རྣམ་གསུམ་ལས་ལ་བཀོལ༔ ཨོཾ་བཛྲ་ཀཱི་ལི་ཀཱི་ལ་ཡ༔ ཧྲཱ་ཧྲཱི་མ་མ་ཀརྨ་ཤེ་སྨཱ་ཀཱ་ར་ཡེ༔ སརྦ་བིགྷྣཱན་བཾ་ཧཱུྃ་ཕཊ༔ ཧྲཱ་ཧྲཱི་འདུས་པའི་སྙིང་པོ་འདི༔ སྟོང་ཕྲག་གསུམ་དུ་བཟླས་པར་བྱ༔ དམ་ཅན་དངོས་སུ་འདུ་བར་འགྱུར༔ དཔལ

རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ལས༔ སྒྲུབ་པའི་ལེའུ་སྟེ་བདུན་པའོ༔

Next, the method of attainment (*sādhanā*) is taught: In an isolated place such as a charnel ground, mountain ravine or empty wilderness, draw a triangular, three-tiered *maṇḍala* of powdered copper, iron and bronze. Prepare some ointment, mixing it in a bloody skull, and build up a triangular wall of *raudra* wood,[2] arranging twenty-one [sticks] in the manner of *yātudhāna* demons. Draw an effigy to the measure of consciousness (*vijñāna*).[3] Bind it up with blue and red thread, and put it down. With clear *samādhi* of oneself as the god, set the three classes of oath-bound protectresses to their tasks. OṀ VAJRAKĪLI KĪLAYA DHADDHI MAMA KARMA ŚĪGHRAM KĀRAYE SARVAVIGHNĀN BAṀ HŪṀ PHAṬ. This heart *mantra* of the condensed *dhaddhi* is to be recited three thousand times. [Thus] the oath-bound ones will truly be gathered together.

From the *Black Razor Tantra* of the glorious Vajrakila, this is Chapter Seven, the method of achievement.

དེ་ནས་བསྒྲལ་བའི་ལས་བྱས་སྟེ༔ ཨེ་ལས་གྲུ་གསུམ་མཐིང་ནག་ཏུ༔ ཁྲོ་བོའི་སྤྲུལ་པ་གྲངས་མེད་པས༔ དགྲ་བགེགས་དངོས་སུ་བཀུག་པར་བསམ༔ ཏྲཱི་ཊི་བཛྲ་ཨངྐུ་ཤ་ཛཿ༔ དཔའ་བོ་འབྲུ་ལྔའི་སྔགས་སྒྲོད་འདེབས༔ ཞག་གསུམ་བཟླས་ན་ཁུག་པར་འགྱུར༔ དེ་ནས་དྲག་པོ་བསྒྲལ་བའི་སྔགས༔ ཨོཾ་བཛྲ་ཀཱི་ལི་ཀཱི་ལ་ཡ༔ སརྦ་བིགྷྣཱན་བཾ་ཧཱུྃ་ཕཊ༔ ཛཿཧཱུྃ་ཨཱ༔ མ་མ་རག་མོ་ཡཀ་མོ༔ ཀཱ་ལ་རཱུ་པ༔ དགྲ་བགེགས་ཀྱི་སྙིང་ཙ་ལ་ཡཾ་ཡཾ༔ སྙིང་ལ་ཁྲིལ་ཁྲིལ༔ སྲོག་ལ་ཚུཾ་ཚུཾ༔ ཙིཏྟ་སྲོག་ལ་ཏུང་ཏུང༔ སྙིང་ཁྲག་སྲོག་ལ་ཤད་ཤད༔ ཛ་ཐུམ་རི་ལི་ལི༔ དགྲ་བགེགས་ཀྱི་སྙིང་ཅོག་ཅོག༔ ཏུར་ཏུར༔ ཤིག་ཤིག༔ གུལ་གུལ༔ སྒུགས་སྒུགས༔ སོད་སོད༔ ཧྲ་ཧྲི་མ་མ་ཀརྨ་ཤཱི་གྷྲཾ་ཀཱ་ར་ཡེ༔ མཱ་ར་སེ་ན༔ པྲ་མ་ད་ནཱེ་ཡེ༔ དགྲ་བགེགས་མཱ་ར་ཡ་ཧཱུྃ་ཕཊ༔ ཙ་འཕུང་གསང་བའི་ཡང་སྙིང་འདི༔ དྲག་སྔགས་སྲོག་གི་ཚད་པ་ཡིན༔ བསྙེགས་པར་བྱེད་པའི་མེ་དཔུང་སྟེ༔ གནོན་པར་བྱེད་པའི་རི་རབ་འདྲ༔ གསལ་བར་བྱེད་པའི་ཉི་ཀཱ་འོ༔ སྔགས་འདི་དྲག་པོའི་རྫས་ལ་བསྙེམས༔ ལིང་གའི་གནད་ལ་བརྡེག་པར་བྱ༔ རྟགས་དང་མཚན་མ་འདི་ལྟར་ཡོངས༔ འགོར་དང་ལིངས་བྱས་སེམས་ཅན་བསོད༔ གྲོང་ཁྱེར་མི་ཡིས་བཙོམ་པ་དང༔ ཧ་ཧ་གད་མོས་འདེབས་གྱུར་ན༔ ངེས་པར་བསྒྲལ་བའི་རྟགས་ཡིན་པས༔ ལིང་ག་དུམ་བུ་གསུམ་དུ་སྒོས༔ ཚ་གཅིག་དུག་ཤིང་མེ་ལ

---

[2] i.e. hard, thorny, poisonous wood.

[3] i.e. 'measuring eight *aṅguli*.' See main text, p.201.

བསྲིགས༔ ཚ་གཅིག་གཏོར་རྡེག་འོག་ཏུ་མནན༔ ཚ་གཅིག་ཀླུ་ལ་གཏད་པར་བྱ༔ དམ་ཅན་མཆོད་པས་
མཉེས་པར་བྱ༔ ཅེས་གསུངས་སོ༔ དཔལ་རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ལས༔ དྲག་པོའི་ལས་སྦྱོར་གྱི་
ལེའུ་སྟེ་བརྒྱད་པའོ༔

Then, performing the rite of slaying:

> One should imagine that countless emanations of wrathful ones truly summon the enemies and obstructors [and imprison them] within a dark blue triangle arisen from the syllable E. NṚ TRI VAJRA AṄKUŚA JAḤ. If one recites this wild *mantra* of five heroic seeds for three days, they will be dragged forth. Then this is the ferocious *mantra* of slaying: OṀ VAJRAKĪLI KĪLAYA SARVAVIGHNĀN BAṀ HŪṀ PHAṬ. JAḤ HŪṀ Ā. MA MA RAGMO YAKMO. KĀLARŪPA. YAṀ YAṀ. KHRIL KHRIL *on their hearts,* CHUṀ CHUṀ *on their life-force,* TUNG TUNG *on the life vein of the heart,* SHAD SHAD *on the essential life-force of blood,* DZA THUM RI LI LI, TSEG TSEG *the hearts of the enemies and obstructors,* UR UR, SHIG SHIG, GUL GUL, MYAGS MYAGS, SOD SOD, DHADDHI MAMA KARMA ŚĪGHRAM KĀRAYE. MĀRASENAPRAMARDANĪYE. *Slay the enemies and obstructors.* HŪṀ PHAṬ. This quintessence of the esoteric instructions that drinks dry the arteries is a fierce *mantra* that severs the life-force, a mass of fire that burns, and it presses down [on the enemies and obstructors] with the weight of a mountain. It is an illucidating commentary.
>
> Saturating the ritual articles for the fierce act with this *mantra,* one should strike the vital points of the effigy. The signs and symbols of success will arise like this: [One may dream that,] being cast out and chased, beings are killed, or men plunder the town, or one scoffs with derisive laughter (*aṭṭahāsa*).[4] When a sign of [the victim] being truly slain has appeared, one should divide the effigy into three parts and burn one part in a fire of poisonous wood. One part should be cast out and trampled underfoot, and one part should be entrusted to the *nāga.* [Finally,] the oath-bound ones should be gratified with offerings.

---

[4] One of the special forms of laughter of the wrathful deities. *khro bo'i bzhad pa brgyad* - the eight kinds of laughter of the wrathful ones: 1) *sdigs pa'i gad mo ha ha,* threatening laughter Ha Ha. 2) *dgyes pa'i gad mo he he,* joyful laughter He He. 3) *sgeg pa'i gad mo hi hi,* enticing laughter Hi Hi. 4) *zil gyis gnon pa'i gad mo ho ho,* subjugating laughter Ho Ho. Interestingly, in the early Śaiva *tantra Bhairavamaṅgala* I.46 we read: *mahābhairavadevasya ramane mātṛmaṇḍale / rabhasād utthitaṁ nādaṁ bhīṣaṇam atibhairavaṁ / aṣṭadhā hasito yasmād aṭṭahāsaṁ prakīrtitaṁ //* In the enjoyment of the greatly terrible deity in the *maṇḍala* of mother goddesses, the sound that arises from [their] pleasure is terrible and utterly frightening. Because it is a laughter of eight varieties, it is known as *aṭṭahāsa.* NGMPP B27/21.

Thus he spoke.

From the *Black Razor Tantra* of the glorious Vajrakīla, this is Chapter Eight, the fierce rite.

དེ་ནས་མཉམ་པའི་ཏིང་ངེ་འཛིན་ནི༔ མ་ནོར་མ་བཅོས་ཆོས་ཉིད་ལས༔ སྲིད་གསུམ་གདུག་པ་འདུལ་བའི་ཕྱིར༔ ཚམ་རྫམ་གཟི་བརྗིད་གློག་ལྟར་འཁྱུག༔ བྱང་ཆུབ་སེམས་ཀྱི་ཁྱད་པར་ལས༔ ཁམས་གསུམ་དབང་བསྡུར་ཡང་དག་གྲུབ༔ བྱང་ཆུབ་སེམས་ཀྱི་ཕུར་པ་འདིས༔ ཁམས་གསུམ་མ་ལུས་བསྒྲལ་ཞེས་བྱ༔ ཕུང་པོ་བརྡུལ་དུ་བཤིག་ནས་ཀྱང༔ ཤ་ཁྲག་ཁམས་གསུམ་གང་བར་བསམ༔ ཐུགས་རྗེས་ཆགས་པ་བསྒྲལ་བའི་ཕྱིར༔ མན་ངག་སྙིང་ཁུ་གསང་བའི་རྫས༔ བྱང་ཆུབ་སེམས་ཀྱི་སྐད་ཅིག་ལ༔ བསམ་པ་ལས་ཀུན་མྱ་ངན་འདས༔ འཇིག་རྟེན་ལས་ཀུན་མྱ་ངན་འདས༔ བྱང་ཆུབ་སེམས་ཀྱིས་འགྱོལ་ས་བཅད༔ འདི་ནི་མི་འགྱུར་བྱང་ཆུབ་སེམས༔ སྒྲིབ་པ་མེད་པ་མཐར་ཕྱིན་པ༔ རྩོལ་བ་མེད་པ་ལྷུན་གྱིས་གྲུབ༔ ཅེས་གསུངས་སོ༔ དཔལ་རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ལས༔ བྱང་ཆུབ་སེམས་ཀྱིས་བསྒྲལ་བའི་ལེའུ་སྟེ་དགུ་པའོ༔

Next, with regard to meditational equipoise (*samāhitasamādhi*), [the lord said]:

> From the unmistaken and uncontrived *dharmatā*, in order to subjugate the vicious beings of the three realms, the overpoweringly splendid form of great wrath suddenly appears like a bolt of lightning. This is the special activity of *bodhicitta* which brings the entire *traidhātuka* under control. It is called the *kīla* of *bodhicitta* that slaughters [the beings of] the three realms without exception. Having broken down their bodies to mincemeat, one contemplates that the whole universe is filled with their flesh and blood.
>
> In order to slay lustful beings with compassion, [*bodhicitta* is] the vital juice of the oral instructions. A single moment of *bodhicitta* is a *nirvāṇa* that transcends imagination, a *nirvāṇa* that transcends the world. By *bodhicitta* are all doubts severed. This *bodhicitta* is unchanging. Free of all defilement, it has reached the limit [of perfect liberation]. Free of all striving, its accomplishments are spontaneous.

Thus he spoke.

From the *Black Razor Tantra* of the glorious Vajrakīla, this is Chapter Nine, slaying by *bodhicitta*.

དེ་ནས་གསང་བ་སྔགས་ཀྱི་ཏིང་ངེ་འཛིན་ནི༔ དང་པོ་གཉིས་མེད་བྱང་སེམས་བསྟན༔ གཉིས་པ་རིག་པ་སོ་སོར་བསྟན༔ གསུམ་པ་དྲག་པོའི་འཛབ་དགོངས་བསྟན༔ བཞི་པ་སྐུ་གསུང་ཐུགས་སུ་བསྟན༔ ཡང་དག་ཉིད་ལ་ཡང་དག་བལྟ༔ རྟོགས་པར་བྱས་སྟེ་རྣམ་པར་སྒོམ༔ ཡང་དག་རྟོགས་ན་བདེ་ཆེན་ཐོབ༔ མང་པོ་བཟླས་ན་ཀུན་ཀྱང་འགྲུབ༔ དམ་ཚིག་བསྲུང་ན་དངོས་གྲུབ་མྱུར༔ བྱང་ཆུབ་སེམས་ཀྱི་ཕུར་པ་ཡིས༔ བདག་གི་དོན་དུ་རྟོགས་པར་བགྱི༔ ཁམས་གསུམ་སེམས་ཅན་མ་ལུས་པའི༔ རྡོ་རྗེ་ཕུར་པས་མ་རིག་འཇོམས༔ མ་རིག་པ་ཡི་སེམས་ཅན་ལ༔ ཞི་དང་རྒྱས་དང་དབང་དང་དྲག༔ སོ་སོར་བསྒྲུབ་པས་འགྲུབ་པར་འགྱུར༔ བདག་དང་ལྷ་དང་དགྲ་བགེགས་རྣམས༔ བྱང་ཆུབ་སེམས་ལ་སྐྱེ་འཆི་མེད༔ ཉོན་མོངས་སྲོག་དབུགས་བཅད་པ་ཡང༔ ཤི་རྒྱུག་ཚེ་འཕྱུད་ལྟ་བུར་འགྱུར༔ ཕུར་ནི་ཐམས་ཅད་བྱང་ཆུབ་སེམས༔ པ་ནི་ཐམས་ཅད་ཀུན་ལ་ཁྱབ༔ ཕུར་ནི་ཐམས་ཅད་གཙོ་བོ་མཆོག༔ པ་ནི་ཐམས་ཅད་འཁོར་གྱིས་ཚུལ༔ ཕུར་ནི་ཐམས་ཅད་སྐྱེ་བ་མེད༔ པ་ནི་རོལ་པ་འགགས་པ་མེད༔ ཕུར་ནི་བྱང་ཆུབ་སེམས་སུ་གཅིག༔ པ་ནི་ཐམས་ཅད་དེ་རུ་འགྲུབ༔ བསྙེན་པ་བྱ་བ་རབ་ཏུ་གཅེས༔ ཅེས་གསུངས་སོ༔ དཔལ་རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ལས༔ རྡོ་རྗེ་ཕུར་པའི་དགོངས་པ་བསྟན་པའི་ལེའུ་སྟེ་བཅུ་པའོ༔

Next, with regard to the profound *samādhi* of secret *mantra*: Firstly he reveals non-dual *bodhicitta*. Secondly he reveals the individual awarenesses. Thirdly he reveals the intention of the fierce recitation and, fourthly, he reveals the body, speech and mind.

> With a clear understanding, perfectly comprehending perfection itself, one abides in meditation. With such perfect understanding, great bliss is attained and with many recitations, all, indeed, is achieved. *Siddhi* is quickly attained if the *samaya* vows are protected.
>
> With the *kīla* of *bodhicitta*, one should penetrate perfect insight for one's own sake and, by means of Vajrakīla, overthrow the ignorance of all those who dwell in the three realms.
>
> Successfully accomplishing the individual rites of pacification, enrichment, control and destruction, achieve the welfare of ignorant sentient beings. From the standpoint of the enlightened mind, oneself and the gods and all the enemies and obstructors are free of birth and death. Cutting the vital breath of the afflictions, furthermore, is achieved in the manner of casting out death and augmenting the lifespan.

> *Kī* means that all and everything is the mind of enlightenment. *La* means that [the enlightened mind] pervades all things. *Kī* indicates the supreme lord of all phenomena. *La* shows that all beings are within his retinue. *Kī* indicates that all *dharma*s are unoriginated. *La* shows the unceasing nature of playful creativity (*līlā*). *Kī* indicates unity within the enlightened mind. *La* shows the attainment of multiplicity within that. Thus it is extremely important that one should engage in the ritual service [of the Kīla].

Thus he spoke.

From the *Black Razor Tantra* of the glorious Vajrakīla, this is Chapter Ten in which the final intention of Vajrakīla is revealed.

ཨ་ཧོ༔ ཕྱོགས་བཅུ་དུས་བཞིའི་བདེ་གཤེགས་རྣམས༔ སྐྱེ་བ་མེད་པའི་ཆོས་ཉིད་ལས༔ ལོག་ལྟའི་སེམས་ཅན་བསྒྲལ་སྣང་དུ༔ སྤུ་གྲི་ནག་པོ་རབ་འབར་བའི༔ རྒྱུད་འདི་གསང་བའི་མཆོག་ཏུ་གསུངས༔ སྐལ་ལྡན་ཡང་རབ་བློ་ཅན་དང༔ ཐེག་ཆེན་བློ་ལྡན་རྟོགས་པ་ཆེ༔ རྩོལ་བ་ཆེ་ཞིང་ཤེས་རབ་རྣོན༔ བསམ་པ་དག་པར་གྱུར་པ་ལ༔ རྒྱུད་འདི་ཡོངས་སུ་གཏད་པར་བྱ༔ དམ་ཅན་རྣམས་ཀྱིས་རྒྱུད་འདི་བསྲུངས༔ ཅེས་གསུངས་སོ༔ དཔལ་རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོའི་རྒྱུད་ལས༔ རྒྱུད་གཏད་པའི་ལེའུ་སྟེ་བཅུ་གཅིག་པའོ༔

> A ho! All those who have gone to bliss in the four times and ten directions, having arisen from the unbegotten sphere of the absolute, slaughtered the beings with perverted understanding and thereafter pronounced this supremely esoteric *tantra* of the magnificently blazing black razor. Now this *tantra* is to be fully entrusted to fortunate beings of excellent intelligence, to those of great understanding who possess the Mahāyāna mind (i.e. great compassion), those who exert themselves greatly, with sharp wits and purified minds. May this *tantra* be protected by those bound under oath!

Thus he spoke.

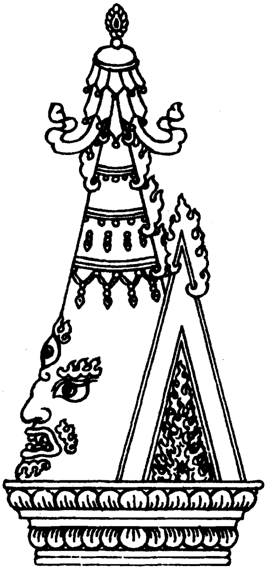
From the *Black Razor Tantra* of the glorious Vajrakīla, this is Chapter Eleven, the entrustment of the *tantra*.

དཔལ་རྡོ་རྗེ་ཕུར་པ་སྤུ་གྲི་ནག་པོ་རབ་ཏུ་གསང་བའི་རྒྱུད་རྫོགས་སོ༔ ས་མ་ཡ༔ རྒྱ་རྒྱ་རྒྱ༔

The supremely secret *Black Razor Tantra* of the glorious Vajrakīla is completed. Vows. Triple seal.

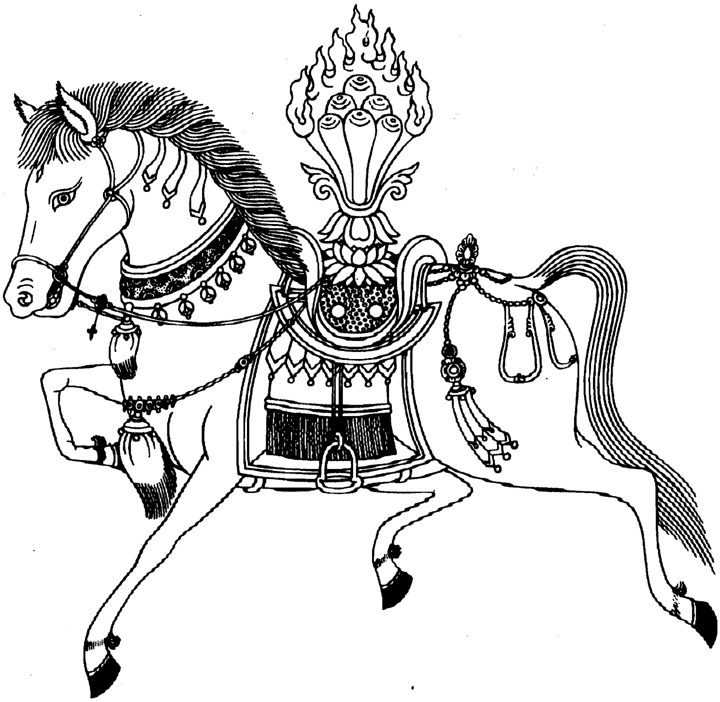
བྱང་ཟང་ཟང་ལྷ་བྲག་གི་ནང༔ བྲག་རི་དུག་སྦྲུལ་སྤུངས་འདྲའི་སྐྱིད་བྱང་ལྕགས་མཛོད་ནག་པོ་ནས༔ མེ་ཕོ་རྟའི་ལོ༔ ས་ག་ཆེན་པོའི་ཟླ་བའི་ཚེས་བཞི་ལ༔ རིག་འཛིན་རྒོད་ཀྱི་ལྡེམ་འཕྲུ་ཅན་གྱིས༔ གཏེར་ནས་གདན་དྲངས་པའོ༔ བཀྲ་ཤིས༔

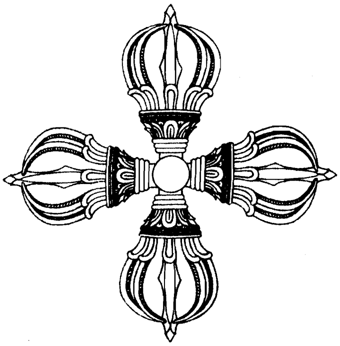
This was extracted as a Treasure by the *vidyādhara* rGod-kyi-ldem-'phru-can on the fourth day of the month of Viśākhā in the year of the male fire horse from the northern receptacle of black iron taken out from the rocky mountains resembling a heap of poisonous snakes in the area of Zang-zang lha-brag to the north. May it be auspicious!



EPISODE IV:

TRANSLATION
OF
THE
PHUR 'GREL 'BUM NAG





INTRODUCTION

General overview of the Vajrakīla doctrines

༄ རྡོ་རྗེ་ཕུར་པའི་བཤད་འབུམ་སློབ་དཔོན་རྣམ་གསུམ་གྱི་དགོངས་པ་
སློབ་དཔོན་ཆེན་པོ་པདྨས་མཁར་ཆེན་བཟའ་ལ་གདམས་པ་བཞུགས་སོ།།

[1] [215] Herein are contained the one hundred thousand words of explanation concerning the deity Vajrakīla as transmitted to the lady Ye-shes mtsho-rgyal, princess of mKhar-chen, by the *mahācārya* Padmasambhava in accordance with the understanding of the three scholars: Padmasambhava, Vimalamitra and the Nepali Śīlamañju.

[B adds:] This Kīla commentary called *'Bum nag* is the heart drop of the noble ones (*'phags pa'i thugs kyi ti la ka*), more special than any other.

> [2] [216] You who, for the sake of sentient beings are currently dwelling on the island of Cāmaradvīpa, the sole being who, having undertaken to be born in the realm of pain, teaches the unique path (*yāna*) of the ultimate meaning. You who have two amazing family lineages, the one for whom there are two traditions concerning your birth. Quelling the three kinds of arrogant trouble-makers, you are the one who has attained the threefold power. Possessed of four greatnesses, you are the genuine embodiment of the four degrees of *vidyādhara*. Fervently I bow down to you who, having attained eight great *siddhi*, are called by eight secret names.

Having reached the stage of *vidyādhara*, Padmasambhava, there in the crystal cave of manifest happiness in Yar-lungs, faultlessly bestowed the instructions of entrustment on Ye-shes mtsho-rgyal, she who is possessed of *karma* and good fortune. [217]

The *mahācārya* Padmasambhava entrusted to his consort Ye-shes mtsho-rgyal, princess of mKhar-chen, [the method] of casting out by *mantra* the roots of evil, long established, reaching the far side, without turning back, purification even of [3] the smallest details, and the unmistaken view of *dharmatā*.

If you ask, "Of what, exactly, [did those teachings] consist?" [We reply:] (1) the way of summarizing *tantra* into two, (2) the threefold division of tantric explanation, (3) the six hidden precepts of *tantra*, (4) the ten steps of tantric engagement, (5) the twelvefold list of the essential points of *tantra*, (6) the twenty-one *tantra* possessing the key to the life force, (7) the fifty-one fundamental Kīla deities and (8) the two thousand six hundred and one auxillary gods.

(1) With regard to the first among these, [218] the brief ennumeration of two kinds of *tantra*: Although there are very many *tantra* of Vajrakīla, in brief it is said that there are two types — root *tantra* and explanatory *tantra*.

(a) The root *tantra* (*mūla-tantra*) is the *rTsa thung rdo rje khros pa*.[1]

(b) There are 108 explanatory *tantra* including the *gSang rgyud* (*Guhya-tantra*), the *Khrag 'thung rtsa ba'i rgyud* and the rest.

[These are the two.]

(2) Secondly, the three levels of tantric exegesis: (a) Explanation of the Kīla doctrines in accordance with [*mahāyoga*] *tantra*, (b) Explanation of the Kīla doctrines in accordance with [*anuyoga*] *āgama*, [4] and (c) Explanation of the Kīla doctrines in accordance with [*atiyoga*] *upadeśa*.

(a) With regard to the first of these, *Vajra Wrath* (i.e. the *rTsa thung rdo rje khros pa*) is explained in 18 profound and vast ways in harmony with the 18 *tantra* to be found within the *tantra* category [of *mahāyoga*].[2]

(b) Secondly, since this Vajrakīla is preeminent among all *āgama*, 21 *āgama* [of *anuyoga*] contain an explanation of *Vajra Wrath*.

(c) Thirdly, since this deity Vajrakīla is the true meaning of the *upadeśa*, 108 *upadeśa* [of *atiyoga*] contain an explanation of *Vajra Wrath*.

[These are the three.]

(3) Thirdly, with regard to the six bindings (*chings*) of *tantra*:

(a) Attaining success by means of the five excellences,[3] one adheres to the foundation of actions.

(b) Establishing the essential layout of the triple *maṇḍala*, together with the preliminary methods of its prior approach.

---

[1] gTing-skyes NGB vol. 27 (ŚA) 317, in 17 folios. Also referred to as 'the root *tantra* of *Vajra Wrath*.'

[2] *Mahāyoga* is divided into both *sādhana* and *tantra* categories. The *tantra* category includes the root *tantra gSang ba snying po* (*Guhyagarbha*) and 17 explanatory *tantra*.

[3] Five attributes of the *saṁbhogakāya*: the perfect teacher, doctrine, retinue, place and time.

(c) With regard to the empowerment of long life by the triple world, one empowers the life force of the wisdom gods by means of the life force.

(d) Invoking the wisdom deities of the *maṇḍala,* one receives the essence of *siddhi* by means of offerings and ritual service.

(e) Endowed with the transmitted precepts (*āgama*) of cleansing ablution, the transmitted precepts of longevity and the six techniques of hidden *mantra,* one performs the rite of implantation. [219]

(f) Finally, there are the three activities of pressing down, burning and hurling.

In brief, these are the six.

(4) The ten steps of tantric engagement (*rgyud kyi them sbyor bcu*):

(a) The general points are covered by the three kinds of *nidāna* or introduction.

(b) The meaning is made clear and distinct by the threefold definition (*lakṣaṇatā*).

(c) *Kīla* of four materials that penetrate to the final end.

(d) Regulating the activities in conformity with the three great traditions of practice.

(e) The wisdom deities[4] are caused to enter the vital point by means of the all-encompassing *mantra.*

(f) The *ḍākinī* are really incited by means of malign spells of 18 assembled syllables in three groups of six.

(g) The vital essence of the three visualizations is expressed in accordance with the three meanings of 'life force.'

(h) [5] Black deeds are performed by means of 18 great traditions[5] of slaughter.

(i) Ritual activities are supplemented by eight masteries.

(j) All rites are discharged by the three extreme subjugations.

These are the ten.

(5) The twelvefold list of the essential points of *tantra*:

(a) If one does not understand the six far-reaching lines of liturgical verse, the higher activities cannot be distinguished from the lower.

(b) If one does not understand the six techniques of hidden *mantra,* the fierce *mantra* nail (*gzer*) cannot wound the enemy.

(c) If one does not know the six hidden connections, the concealed secrets cannot be comprehended.

(d) If one does not know the scissors which are the life force of the oral instructions, the life force of the enemies and obstructors will not be severed.

---

[4] B omits 'wisdom'.

[5] *lugs.* B reads *las,* 'rites.'

(e) If one does not know the rite of the great billowing wings, [220] the soul of the enemies and obstructors will not be drawn forth.

(f) If one does not know the ritual of the secret *kīla* which is a lion's roar of argumentation (*seng ge kha 'thab*), the *yogin* has no method of liberation from internal dispute.

(g) If one does not know the method of determining the central point, engaging in activities will only rebound.

(h) If one does not know the method of turning the wheel (i.e. revolving the wheel of the life force), one's activities will not be accomplished.

(i) If one does not know the method of equipping the effigy, the focal point of the visualizations will be worthless.

(j) If one does not know the true natural condition of the fundamental ground (*ālaya*), the implantation [of the *kīla*] will be meaningless.

(k) If one does not know the deeper intention of the precepts of longevity and the ablution water, there will be mere malign *mantra*.

(l) If one does not know the rites of elevating to a higher plane, one will be merely a butcher.

[These are the 12.]

(6) The twenty-one keys to entering the life force of *tantra*;

(1-7) There are seven practices through which one enters the life force of the realizations.

(8-14) There are seven questions and answers through which one enters the life force that clears away obstructions.

(15-21) There are seven oral instructions through which one enters the life force of the essential points.

These are the 21.

(7) The 51 fundamental deities of the Kīla *maṇḍala*;

(1-20) The ten *krodha* kings together with their ten wrathful wives.

(21-40) Their 20 animal-headed emanations (*piśācī*).

(41-45) The five Supreme Sons.

(46-49) The four goddesses who guard the *maṇḍala* gateways.

(50-51) The central divine *yuganaddha* couple.

These are the 51.

(8) Emanated from them [6] are the 2,601 gods.

Special presentation of the practice lineage

Thus the above categories are all dealt with in a general way. Now we will speak of them from the point of view of practice. When it was said above, "The general points are covered by the three kinds of *nidāna* or introduction" (section 4.a), this includes: (1) the *nidāna* that introduces the *guru,* (2) the *nidāna* that introduces the teacher and, [221] (3) the *nidāna* that introduces the *tantra.* These are the three.

(1) Firstly we will explain the *nidāna* that introduces the *guru.* This also has three divisions: (a) The first of these is the lineage of his birth, (b) secondly we will recount his deeds and activities, and (c) the final *nidāna* deals with the way in which his tradition is transmitted.

(a) Firstly, with regard to the lineage of his birth: The *mahācārya* Padmasambhava is the forefather of all accomplished *siddhas* and his biography is that of all the buddhas of the three times. His wisdom is equal in extent to the sky and he has summoned into his presence as servants all the *mātṛ* and *ḍākinī* and the eight classes of gods and demons of the phenomenal world, all of which he holds under his power. [Firstly] I will explain his birth according to two traditions and [secondly] I will explain how it is that he has two families. [Thirdly] I will tell of his four kinds of greatness and then [fourthly] of how he came to attain the rank of the four degrees of *vidyādhara,* and also [fifthly] of how he came to have eight secret appellations.

The first topic is divided according to [the traditions of] those who regard him as having taken a womb birth and those who see him as miraculously born. As for the second topic, with regard to his worldly family, Padmasambhava was of royal lineage, but with regard to his supramundane family, he belongs to the line of Akṣobhyavajra. Thirdly, his was the greatness of lineage, the greatness of learning, the greatness of power, and his was the greatness of successful attainment. Fourthly, he was a *vidyādhara* of maturation,[6] a *vidyādhara* with power over his lifespan, [222] a *vidyādhara* of the great seal (*mahāmudrā*), and a *vidyādhara* of spontaneous accomplishment. Fifthly, with regard to the eight secret names of the *guru,* these [7] will be dealt with at length below.

At this point, from the above topics, we will deal with the womb birth of *mahācārya* Padmasambhava: In the country of Oḍḍiyāna in the west, there was a king called Śakra and his queen Jalendra to whom, on the 21st day of the first month of autumn in the year of the dragon, when the planet Venus was in the constellation Mṛgaśira,[7] at the time of dawn when the first rays

---

[6] *rnam par smin pa'i rig 'dzin.* A uses the synonym: *rnam par nges pa'i rig 'dzin,* '... of manifest reality.' These two terms are regularly interchanged throughout the text.

[7] The fifth constellation, 'Deer's head'.

of sun were just visible in the east, was born a son of wrinkled brow and wrathful countenance whose tiny fangs bit down upon his lower lip. At his birth, the right hand of the boy bore the imprint of a sword and his left hand, the sign of a bell. Being terrified by these omens, his mother said, "He comes from barbarians! He is not a human son, he appears to be the son of a demon! If others see him, they will be frightened at the sight. They cannot feel otherwise. Therefore he must be taken away to the wilderness." Thus she spoke. Then the father said, "Although this being has attained birth in a human body, the particular appearances of his form and colour are most disagreeable. We must therefore summon a priest who is wise in the knowledge of omens and show [the boy] to him." This having been said, [the boy was shown to a priest who cried] "Oh! Oh! His right and left hands bear the marks of special signs. His wrinkled brow and the line of his hair are extremely prominent. With his gaping mouth he has a fascinating wrathful form. [223] By the science of phsysiognomy these omens are to be explained as most auspicious." After he had uttered these words, he worshipped the boy and, having paid obeissance, proceeded to explain the signs: "By the mark on his right hand [we can see that] he will be victorious over the obstructing enemies of the three poisons. The symbol on his left hand [indicates that] he will attain *siddhi* of body, speech and mind. By the rolling back of his eyes and his wrinkled brow [we may know that] he will be a subjugator of Māra and all heretics. For these reasons, I proclaim the king's son rDo-rje bdud-'dul, Vajra Subduer of Māra." And, as he had spoken, so the boy was named. "Furthermore, his having been born in the year of the dragon [is a sign that] his fame will [8] spread far. His being born in the first month of autumn [indicates] the path of resultant fruit (i.e. the *vajrayāna*). Being born under the Deer's head constellation [fortells him as] a prominent guide of *mantra*. The planet Venus [prophesies] the purification of suffering. The dawning of the sun [indicates] the dawning of compassion. For a period of 12 years you should not show [your son] to anybody, for, if he is shown, the hearts of your subjects will clearly not be sympathetic (B: they will all be made miserable)." So he spoke.

Therefore, until the boy was just ten years old he was kept outside (away from home) and brought up in youth (A: and skill) as one of the sons of the minister Gharu Deva. At one time, the old man and one of his sons spread themselves out to rest in the cool shade of a tree when they were bitten by a bluebottle fly. The prince rDo-rje bdud-'dul flicked a stone with his finger which hit the fly and, penetrating the brain of the minister's son, killed him. At that, all the authorities declared, "He must be [224] punished." Each person was therefore ordered to bring a quota of wood and some flammable fuel and with this they prepared to execute the prince by burning. But Gharu Deva, the father of the dead boy, said, "The body is dependent upon the head. If the head is severed, what will the body do? Subjects are dependent upon their ruler. In the absence of a ruler, what will the subjects do? Therefore [because this boy is the crown prince], he must be given a lesser punishment!" When he had said this, the least severe penalty being banishment from the land, the prince was sent away into exile in the company of two servants — a lad called Garawa and another called Cutaka.

Thus the three of them set forth in an unhappy frame of mind. Then the prince said to his two companions, "Contravening the royal authority of the king, which is a golden yoke, I have committed a crime which is now rebounding upon myself. Having broken the king's law, I may not return to the protection of that law. But you two [who are innocent of any crime] should go back to the protection of the ministers who uphold the royal authority."

That having been said, [9] his two young companions replied, "Royal authority is like fire and the kingdom is like water. Both fire and water are impermanent and inharmonious. Religion, however, is permanent and stable and the source of all happiness. We should go to the Dharma and adopt the Dharma as our kingdom." And, having said that, they betook themselves to the teacher Buddhaguhya.

The prince said, "Ho! The dawning of the sunshine of compassion [225] is like a very special oath.[8] One should become the protector of all tormented sentient beings! I, in my ignorance, committed a crime against the law and it was decreed that I must never again return to that place. Now, for pity's sake, I request that you stay with me and not go back."

And after he made that request, the three of them took ordination as Buddhist monks. Henceforth the prince was known as Śākya bshes-gnyen and his two servants were given the names Śākyamitra and Śākyaprabhā. Disciplining themselves thoroughly in the holy Dharma, they became very wise in their studies of *yoga*, meditation and the subsequent commentaries. They studied the *Khro bo dam pa'i rgyan (Holy Adornment of Wrathful Deities)* and the entire *Zhi ba rin chen dra ba (Jewelled Net of Peaceful Deities).*

That, then, is the story told by those who assert the womb birth of the *guru*.

Secondly, here is now told the story of the miraculous birth of the *guru* which is especially famous throughout the entire world.

In this regard it is said that, in the country of Oḍḍiyāna in the west, there were two kings. One of these was a great king who sponsored and protected religion while the other took care of the affairs of state. The first concerned himself solely with the enhancement of Dharma while the second devoted himself entirely to the welfare of the kingdom. And within that country was an area which people praised as a place of purity, as stainless as the river Ganges, where numerous lotus flowers grew up as large as cartwheels. One day, a boy child of radiant beauty appeared to take birth within the heart of such a lotus, and [10] the king who devoted himself to the affairs of religion, having no heir, [226] said, "Bring the infant to me. He will become my son. And fetch me that lotus, also, and I will eat it." The orders having been given, because [the boy and the lotus] were surrounded [by water], they were brought [ashore] by boat.

---

[8] *dro ba* also means 'warmth'.

Due to the adoption of the boy, all disease and poverty were eradicated from the entire country and a peaceful happiness arose.

Because the boy was born from a lotus, he was called by the name Lotus-Born (Padma 'byung-gnas) as the first of his epithets.

From then on, that boy was raised on melted butter and, accordingly, grew exceedingly large. In a single month he grew as much as others would grow in a year, and in a day as much as others in a month. Because it was said that he was the heir to the king he was called by a second name — Adopted Heir to the King (rGyal-po gdung-'tshob skyes-bu). As time went by the prince became a champion sportsman in the high jump, running, archery and gymnastic skills.

Now, in Oḍḍiyāna at that time it was believed that a raven alighting on the roof of a house was an evil omen and thus, in order to protect their dwellings, it was the general custom for people to affix iron tridents to their rooftops. So great was his athletic prowess that the prince could leap to the top of any dwelling and, in so doing one day, his foot disloged a trident, causing it to fall down. The tumbling trident, striking the son of a brahmin, killed him. As a result, the king responsible for the administration of law and order in that land ordered that, because the boy was a prince, as punishment he be banished into exile.

The prince, thereupon, went to his father to pay his final respects. [227] "Born in the centre of a lake with neither father nor mother, I was taken to heart by the king who raised me as his son. Now the force of my previous *karma* has pushed me down, away from my best friend. But, after all, if the law of the land does not clamp down upon crime, where, then, is peace and happiness?"

To these words of his son, the father replied, "Being now deprived of my son whose very special birth was in the centre of a lake, I must henceforth accept [11] righteousness as my son. Through the activities of demons, the brahmin was killed by the fall of a sharp-pointed [trident] but, if the law of the land does not clamp down upon crime, how, then, can peace and happiness arise?" So he spoke.

After that, going to the edge of the mountains, [the prince] remained engaged in the fearful (*rākṣasa*) practices of union and slaughter (*sbyor sgrol*). As a result of this method of slaying the masculine element and uniting with the feminine, he brought all the demonic forces and wild beasts under his command. At that time he was given his third name and became known as Śāntarakṣita of the demons (Srin-po Śāntarakṣita).

Meanwhile, [back in the city] the king with responsibility for civil authority in the land was saying, "Because of this fellow, our kingdom is degenerating daily, going from bad to worse." Thus it was that his own son, who was a skilful archer, [went and concealed himself] in a narrow valley [in order to ambush the evil Śāntarakṣita of the demons]. As he was drawing tight his bow of iron and fitting it with an iron arrow, however, somebody else waved his hand in warning so that Śāntarakṣita, whose bow was unstrung, fled. And while [the son of] the fore-mentioned king was drawing back his iron bow, [228] Śāntarakṣita fitted an arrow to his own bow and, drawing it tight, struck the king's son in the eye, shooting him dead, and then he ran away. On that occasion he earned himself another title, his fourth secret appellation, that of the Youthful Runaway Demon (bDud shor-ba bzhon-nu).

After that he made his way to the great charnel ground of Śītavana. With each body that was brought to that charnel ground, some wine, cooked food and five portions of meat were offered, and these became his food and drink. For clothing he wore the shouds of corpses and, eventually, cutting up the bodies, he ate their flesh and drank their blood. Remaining there for a long time, he flayed a corpse and wrapped himself in human skin.

One day the great *ācārya* Buddhaguhya came to that place of lamentation and grief and, ordaining Youthful Runaway Demon as a Buddhist monk, he gave him his fifth name, Śākya bshes-gnyen. With him also were two colleagues who received ordination at the same time; the Newar Śīlamañju, who became known by his ordination name of Śākyaprabhā, and Vimalamitra [12] who became Śākyamitra. After that the three companions travelled together to the master Prabhahasti and requested from him the doctrines of Vajrakīla. Those three men all had different perceptions of what they had been taught, so they combined their ideas into a single authoritative treatise which became renowned as the Cycle of the Triple Vajrakīla (*rdo rje phur pa rnam gsum bskor ba*).

Even after that, however, Śākya bshes-gnyen remained dissatisfied and he said to himself, "In the charnel ground of Śītavana there is a *ḍākinī* by the name of Sukhacakra (bDe-ba'i 'khor-lo, Wheel of Bliss) who is a genuine disciple of Śrī Vajrakumāra." [So he travelled to that place and] when he arrived there [229] he met with a female servant of the *ḍākinī* who was drawing water [at the well]. Being given her job, he stepped back and her water jug was immovably fixed to the earth. In response she said, "Since you have displayed this miraculous power, I will show you something." And at that she opened up her chest with the tip of her index finger and revealed the triple *maṇḍala* of Vajrakīla[9] within her heart.

Overwhelmed with faith at the wonderful deed of the *ḍākinī* [servant], he said, "The Lotus-born is drawn irresitably onwards, indeed" and he went [with her] and approached the *ḍākinī* [mistress]. Melting him [with her gaze], the *ḍākinī* reduced Lotus-born to a single syllable HŪṀ which she then snorted up her nostril. Remaining for one night inside the *ḍākinī*'s head, he experienced great bliss. During that time she conferred upon him the vase empowerment so that all the defilements of his body were purified and he attained *kāyasiddhi*, the authentic embodiment. Thus he gained the emanation of form as *nirmāṇakāya*.

During the second night he remained within the throat of the *ḍākinī* and she conferred upon him the secret empowerment. In this way the defilements of his speech were purified and he attained *vāksiddhi*, authentic communication. Thus he gained the emanation of speech as *sambhogakāya*.

---

[9] The triple *maṇḍala* of Vajrakīla consists of the *trikāya maṇḍala* explained below, p.177*ff*.

During the third night he remained within the *dharmacakra* in the heart of the *ḍākinī* and she conferred upon him the empowerment of wisdom-knowledge. In this way the defilements of his mind were purified and he attained *cittasiddhi*, authentic mental clarity. Thus he gained the emanation of mind as *dharmakāya*.

During the fourth night he remained within the womb of the *ḍākinī* and she conferred upon him the fourth empowerment. In this way the defilements of his body, speech and mind were purified and he gained the body of supreme bliss, the *mahāsukhakāya*.

[13] Finally, being ejected through the vagina or 'secret lotus' of the *ḍākinī*, [230] he gained his sixth secret appellation and became known by the name of Padmasaṁbhava.

After that, the female servant of the *ḍākinī* was given to him as his sexual consort (*mudrā*) and, because in his practices with her he always wore the six bone ornaments and a garland of skulls, he became known by the seventh of his secret names, Lotus Garland of Skulls (Padma thod-phreng-rtsal).

At that time he went back to his original country, Oḍḍiyāna, where an old woman who had known him previously, recognized him. "This is the one who committed so many evils in the past!" she said. At that he was smeared with sesame oil and the people lit a bonfire of sandalwood and he was executed by burning. Witnessing this, his former mother said, "Already in the past he has experienced the misery of banishment! Now is not the time for him to die in the fire." And, saying this, she went out to watch, but he had not escaped the prison of burning embers. Even after seven days, however, the fire had not died down and so all the people went out to have a look. When they saw the radiantly sparkling form [of the *guru*] seated upon the flower of a lotus that had grown up on its stalk in the centre of a small lake, his mother cried out, "The prince rDo-rje bdud-'dul is now seated in the form of rDo-rje 'chang (Vajradhara, the supreme buddha)." Thus she spoke and all the people were hugely astonished. "Oh, oh! The transformation of a man into a god is truly amazing! Amazing activity is amazing! The possessor of such miraculous power is truly amazing! Such boundless might and power [231] is truly amazing!" So they said. And it is because he was born from a lotus (B: and a lake) that he was called Lake-born and because he was not destroyed in the fire that he was called Vajra (indestructible). Thus it was that the great *ācārya* came to be known by the eighth of his secret appellations; Lake-born Vajra (mTsho-skyes rdo-rje, Sarohujavajra).

So much for the birth stories of the *guru*.

(b) Secondly, with regard to the methods of his activities, this has three parts: (i) [14] How he attained his worldy power and *siddhi*. (ii) His subjugation of the various dangerous beings of the eight classes (of gods and demons). (iii) The manner in which he tamed the earth and performed the consecration of bSam-yas *vihāra*.

(i) Staying in the rock cave of the *asura,* the Lotus-born *guru* and his two former friends, Śākyamitra and Śākyaprabhā, consulted together and performed the rites [of Vajrakīla] until the signs of success arose. There were three such signs: superior, middling and lesser.

The superior sign was that one of the *kīla* [arose from the *maṇḍala* and] flew up into the air. Padmasambhava took hold of that *kīla* and, casting it into a forest of sandalwood, destroyed it. Then, at his word of command, all the fallen leaves grew back again on the trees. Why was that necessary? Because hiding in among the trees was a coven of heretics who were overthrown by that action.

Next, the middling sign was displayed when one of the *kīla* rose above the *maṇḍala,* quivering and pulsating. This *kīla* was taken by Vimalamitra [232] who embedded it into the river Ganges and arrested its flow. Why did he do that? Because in that way he destroyed the local *nāga* who was providing medicines for heretics and increasing their wealth.

Finally, the lesser sign arose when one of the *kīla* began to smile and laugh. That *kīla* was taken by Śīlamañju who thrust it into the mKhar-gong rock,[10] reducing it to rubble. Why was that necessary? Because within that rock was a palace of demons (*the'u rang*) who taught the science of clairvoyant powers to heretics, and they were all subdued.

Those three companions, furthermore, were also given secret appellations at that time so that, while the *ācārya* Padmasambhava became known as Mativat Vararuci (bLo-ldan mchog-sred), [Vimalamitra] became known as Dhanasaṁskṛta and [Śīlamañju] as Dānopāya. Then, when those three went together to perform *sādhana* on the lake island Sāgaradvīpa (rGya-mtsho'i-gling), the planets and constellations sent down hail and lightning from above, the *nāga* and *bhūmipati* caused the lake to billow and heave from below, and the spirits of the intermediate atmosphere sent unseasonal [15] rains and storms. His mind full of anger, *ācārya* Padmasambhava twisted a *kīla* in the sky and caused all the stars and planets of space to fall down upon the earth. Piercing the lake with a *kīla,* he dried up the lake and summoned all the offspring of the *nāga* to come, wailing and lamenting, before him. Striking the sphere of intermediate space with a *kīla,* he caused the gods and *gandharva* of the air to tumble down upon the ground. [Then all those gods and spirits from the three regions] bowed humbly and offered their essential life forces.

[233] After that, those three *ācārya* moved up the Kathmandu valley and went to Yang-le-shod. That evening, at dusk, the breath of *guru* Padmasambhava was caught short (exhalation and inhalation became one). Rubbing [his chest] with his hand he wondered, "What manner of thing is this?" as he [felt that his lungs had become] a casket bound with a seal. Looking up, he saw four beautiful women.

"Who are you?" he asked.

"They call us Goddesses of the bSe spirits (bSe'i lha-mo)," they replied.

---

[10] A poisonous white stone.

"What do you want?"

"We wish for the life-breath of the four continents."

Being subjugated with a seal (*mudrā*), [the goddesses] offered up their life essence and each of them was bound to a secret code name. All of them were mounted on horses and were subsequently empowered as protectresses of the Kīla *maṇḍala*. Being goddesses of great power, each of them was established with jurisdiction over a particular area.

Later, in the middle of the night, there appeared a group of black women whose numerous locks of matted hair covered the surface of the earth. Expelling poisonous vapours from their mouths, they held aloft balls of magical thread in their hands. On being asked, "Who are you and what do you want?", they announced themselves as the Mahātmā goddesses (bDag-nyid chen-mo) and said, "We want the life-breath of the triple world (*traidhātuka*)." Those ones also, being controlled by *mudrā* and tormented with *mantra* and *kīla*, offered up their life essences and heart *mantra* and were empowered as protectresses of the Kīla doctrines.

Then, at dawn, [there came a third group lead by] a great lady of copper mounted upon a vixen with a copper face, [234] playfully leading a prancing wolf (*'phar spyang*). [16] On being asked, "Who are you?" She replied:

"I am Śvanmukhā, the Dog-faced."

"What do you want?"

"I want the life breath of the great trichiliocosm," she replied.

So she [and her group], also, were subdued with *mudrā* and tormented so that they offered up their life essences and were subsequently empowered as protectresses of the Kīla.

After that there arrived many males in white coats of armour.

"Who are you and what do you want?"

"We are the sKyes-bu ging (*puruṣakiṁkāra*) and we delight in sudden calamities," they said.

Being subdued with *mudrā* and tormented, they offered up their life essences and were then established as protectors of the Kīla *maṇḍala*.

Further, with regard to those beings: The Dog-faced ones are not of this world (transcendental *mātṛ*), the Mahātmādevī are on the border of being worldly and transcendental, and the four Bhūmipati mothers are worldly.

Thus it was that the three *ācārya* attained *siddhi*.

(ii) Secondly I will explain the manner in which the arrogant spirits were subjugated during the middle period and show how this is related to the way in which [Padmasambhava] gained his eight secret names.

Just at the time when [Padma], having attained the level of *vidyādhara* with power over his lifespan, was living in Oḍḍiyāna, Khri Srong-lde'u-btsan, the king of dBus, wishing to build up bSam-yas monastery in central Tibet but not to remunerate the gods and demons for the building, clandestinely dispatched dBas Mañju *paṇḍita* in search of a man of much power, and he encountered the great master Buddhaguhya [235] beside the Anavatapta lake (Manasarovar, in the region of Mount Kailash). Drawing lines, Buddhaguhya put down the colours and drew a large *maṇḍala* within which he bestowed empowerments upon the eight classes [of gods and demons]. When [dBas Mañju] respectfully approached him with [the king's] request he said, "I don't have sufficient magical power. You should invite my disciple Padma." And then Buddhaguhya sent to the king a group of five teachings as a gift.

Now, in a former life, the three men, Khri Srong-lde'u-btsan, Bodhisattva (the abbot Śāntarakṣita) and Padmasambhava, were born together as three sibling piglets who, by scratching off their fleas on the *stūpa* of a *ṛṣi* with magical powers had obliterated its cracks and, because of this, had subsequently been born as three swineherds. In this life, seeing the cracks on a *stūpa*, one of them covered them over with old felt boots. One of them said "This is unsightly" and cleared the boots away, and the third plastered the *stūpa* with mud. As a result of this, in the next life they were born as brahmin brothers possessed of all noble qualities and they built a *stūpa* of mud [17] and made prayers of aspiration. One of them prayed, "May I become the patron for the building of a temple." The second one prayed, "May I perform the rites for the purification of the land." And the third one prayed, "May I perform the consecration [of the temple]." Thus they resolved, making auspicious declarations of intent for the future.

Then the king, Khri Srong-lde'u-btsan, dispatched four messengers, sNa-nam rdo-rje bdud-'joms, [236] 'Chims Śākyaprabhā, Shud-pu dPal-gyi seng-ge and gNyags Jñānakumāra, to invite Padmasambhava from his abode in Oḍḍiyāna. Clairvoyant knowledge [of their mission] arising in Padma's mind, he went ahead to meet them and arrived on the summit of the Kha-la pass in gTsang. "Here I am!" he said, and the four envoys, being pleased [to see him], enquired after his health:

"Kye! More a god than a man, you are the embodiment
        of Vajradhara,
The glory of living beings
With immaculate understanding of the triple universe.
You who have attained the supreme atainments,
Are you well? (lit: Are you not tired?)"

After they had greeted him thus, the *guru* replied:

"Within the profound actuality (*dharmatā*) of the state
        beyond meditation,
The inexpressible that transcends the realm of words and ideas,
The body is perfected by the seal of non-grasping.
It is a state of great bliss, possessed of body, speech and mind."

At that time the twelve brTan-ma said [among themselves]: "If this *guru* goes to Tibet, he will bind all the Tibetan gods and spirits under oath so that they become his servants. Now we must cause a commotion at the mouth of the valley and kill him." So saying, they hurled blazing thunderbolts [against him but, due to his blessings,] only a dozen charcoal embers landed upon the *guru*'s hat. Understanding [the cause of this commotion], the *guru* went to the mountain summit and pursued the worldly *ma-mo* so that they were unable to escape, chasing them as they fled from Mu-tsa-ma/med to gNam-mtsho phyug-mo (Rich Lake of the Sky). "You will cause harm to no other beings!" said the *guru* [237] and he harassed them by striking with the *kīla* of troublesome *mantra*, throwing [them down]. The lake boiled up three times and they were reduced to white bones. Fleshless, and as white as snow, [the leader] was given the name rDo-rje gYu-sgron (Vajra Turquoise Lamp). The twelve brTan-ma offered up their life essences and became established as protectresses of the realm of Tibet.

Leaving that place, upon his arrival at the lower reaches (*rong skor*) of the Kha-la pass, he was ambushed by the servants of the *rākṣasa* of Red Rock, and sGrol-ging, [18] the military commander of the *bdud*, 'Bar-nag (Black Blaze), Sha-za nag-po (Black Flesh-eater), Gu-lang nag-po (Black Gulang), Khu-le lag-dgu (Multi-armed Khule) and 'Dzam-gling skyes-gcig (Sole Son of the World) who displayed a multitude of miraculous feats. The *guru* fixed them all with a seal and tormented them so that they offered up their life essences and he bound them under oath.

From there, journeying westwards from northern La-stod, because his presence could not be tolerated by a certain *nāga*, [the *nāga*] displayed his miraculous powers by throwing the rocks into confusion and causing the lakes to moan, and then he stole the *guru*'s horse. Padmasambhava, therefore, sent down a storm of hail and every hailstone was in the form of a horse's head [so that the *nāga* submitted and] offered up his life essence.

From there he proceeded to sTod-lung where Thang-lha, Mountain Spirit of the Northern Plains, displayed his magical powers and the *guru*, striking him with his *vajra*, twisted his waist and even twisted the snow [on the mountainside]. Thang-lha hurled lightning at the *guru*'s white tent [238] but this was reversed upwards and [the place that was formerly called] Zhur-zhur became known as Yar-zhur (Upwards Zhur). Then the *guru* (A:) pointed a threatening finger at/(B:) meditated upon the snow as blazing fire so that black slate became visible beneath the melting snow and even Thang-lha was burned up.

In the morning, Thang-lha created himself a small son with a pony-tail who, even though he declared himself to be the five-tufted king of the *gandharva* and Thang-lha himself, even though he was known as the Mighty Rugged God of the Plains (*gnyan chen thang lha*), [both of them] offered their life essences to the *guru* together with wheat and a full *bre* measure of gold dust. After that they made a promise to become sources of sacred water for the sTod-lung valley.

And then the *nāga* Ma-dros gzi-chen (Greatly Splendid Never Warm), being unable to take the risk [of confontation with the *guru*], made an offering of wheat spirits both benign and malevolent. Men would do the construction during the daylight, and gods and demons would raise the walls up higher in the night. When it came to the roof, [20] there were many figures on the heads of the acacia beams. When it came to the iron-work, the black iron was in the likeness of the *guru*. Many of the craftsmen were divine emanations.

Thus the Glorious Spontaneously-arising *vihāra* of bSam-yas [was constructed], and the *guru* Padmasambhava, having been requested by Bodhisattva (the abbot Śāntarakṣita), the two of them performed its consecration. When the *guru* began to circumambulate [the monastery], it is said that all the deities left their places on the back drapes and elevated thrones and followed the *guru* three times around. Then each one returned to his appointed seat. [241] And the cries of the copper bitches were heard all the way to China.[11] Then the king and all the rest were given many teachings of secret *mantra*. All the vicious ones among the gods and demons were subjugated. The entire realm of Tibet was established in joy.

During the first month of summer in the year of the dragon, the foundation of monkhood was put forth on a preliminary basis for two half-moons. During the tenth day of the month the ruling king and more than one hundred of his subjects assembled in the royal pleasure garden Zhal-gyi-da-tshal and, filing through the abbot's tent in twenty hierarchical ranks, the king and his subjects bowed down their heads at the feet of the *guru*, prostrated themselves and rejoiced. Many religious discourses and wise words were spoken. Many spontaneous songs of realization were sung. Afterwards, the king and all his subjects returned down the hill.

That concludes the section dealing with the mode of the *guru*'s activities.

(c) Finally, his two lineages of tradition are the (i) lineage of the *siddhas* and (ii) the common lineage of ordinary folk.

(i) Ngam-'bre gsal-le, dPal-gyi mchod-gnas-ma, the Cog-ro queen,[12] and Ye-shes mtsho-rgyal, the princess of mKhar-chen, those three were generally to hand, following the *guru*. When the *guru* said, "You must all return down the hill," they protested that it was their intention to follow him as his inseparable assistants.

"If I were to go, rising up in the sky like a bird, [242] would you all follow me? If I were to move upon the earth, scuttling like a rat, would you all follow me? If I were to go, diving in the water like a fish, [21] would you all follow me? I am going to the southwest to press down the faces of the *rākṣasa*," he said.

---

[11] Referring to the capitals crowning columns within the monastery precincts. In the *Padma bka'i thang* it is said: "When he (Padmasambhava) threw flowers of consecration to the four stone pillars, the four copper bitches jumped to the four cardinal points and, barking nine times, growled from the top of the pillars." Douglas & Bays, *The Life and Liberation of Padmasambhava*, p.395.

[12] According to the *rNam thar* of Ye-shes mtsho-rgyal, the appellation dPal-gyi mchod-gnas-ma (Glorious Receptacle of Offerings) does not belong to the Cog-ro queen (called Byang-chub-sman) but, instead, to a Bhutanese girl named bDe-ba chen-mo.

"Well then, give us some very special oral instruction," they requested.

"For that you need empowerments," he said.

"Well please bestow them upon us," they pleaded. And he immediately uttered the words HŪṀ HŪṀ HŪṀ so that the triple *maṇḍala* of wisdom [deities] became truly manifest.

And the *guru* asked them on that occasion, "To whom do you make your requests for empowerment? Do you ask the wisdom deities, or do you ask me?" To that, the Cog-ro queen replied, "Although there is no greater grace than listening to instructions from the *guru*, since the wisdom deities have arrived here in reality, I, personally, would request the wisdom deities for empowerment." And the princess of mKhar-chen said, "Although it is true that the wisdom deities have arrived here in reality, because this is due to the spiritual power of the *guru*, I, personally, would request the *guru* for empowerment." And Ngam-'bre said, "Let me be united with the innermost intention of the *guru*." Having heard their answers, the *guru* muttered SAṀHARAṆA HŪṀ and absorbed the three *maṇḍala* into his heart.

Because a thorough understanding of the bestowal of empowerment did not arise for the Cog-ro queen, it was explained to her in conformity with the outer system of the Bon. Great melodies were sung. Psychic power arose. Auspiciousness spread. [243] This became renowned as the lCam tradition of the Kīla.

Then the mKhar-chen princess and Ngam-'bre were both given the complete four empowerments by the *guru*. When the mKhar-chen princess requested the *dharma* of empowerment, she requested four things in particular: "Because we who are born into the bodies of women are inferior in mental capacity, I request all the meaning to be wrapped up in a few words. Because we who are born into the bodies of women are greatly defiled, I ask for a teaching that conquers defilement. Because we who are born into the bodies of women have so much to do, I ask for a teaching that reaches the result very quickly. Because we who are born into the bodies of women are mere drudges, I request a teaching of much power." Thus she asked.

The *guru* was very pleased with [Ye-shes mtsho-rgyal's answers to his] first questions concerning empowerment, and then [22] he was very pleased with her requests for instruction. Having bestowed upon her all the deeper meanings of the eight great *sādhana* practices, [in response to her] four [requests for instruction] he gave her the root Kīla teachings in their entirety. Thus her lineage of this profound teaching of secret *mantra* comes from the mouth of the *guru* himself. "I have explained it all to you," he said, "and you should explain it to Ngam-'bre."[13]

---

[13] B adds a footnote to the text: 'The cycle of *āgama* was given to [mChims] Śākyaprabhā. The *sūtra* cycle to Shud-pu dPal-gyi Seng-ge. The secret cycle to rDorje bdud-'joms. The root cycle (*rtsa skor*) to Jo-mo. These constitute both the southern transmission and the northern transmission. Without decline, these were then

[244] At last, *guru* Padmasambhava departed from the Lion's Cave in sPa-gro stag-tshang on the day of the full moon, leaving almost as the sun was about to set. He travelled all the way to Mang-yul and yet it is said that he arrived there just before sunset. There he was welcomed by Śākya devī, the girl from Nepal, with oblations of wine and sweetmeats. Presenting him with clothes of embroidered Chinese silk, she requested him to remain but he refused, departing instead to subdue the *rākṣasa* demons in Cāmaradvīpa. Every hundred years since then, however, an eight-year old boy has manifested to abide [in the *guru*'s place]. He also embraces the religious life, taking ordination as a novice and as a fully ordained monk. Perfecting all the vows, each remains for one hundred years and then another eight-year old appears. That is the way it has been until today, in keeping with the *guru*'s prediction.

As for the manner in which all the disciples of the great *siddha* [Padmasambhava] also [demonstrated their] attainments of great *siddhi*: The mKhar-chen princess thrust her *kīla* into a fire that had sprung up in the woods at mChims-phu and, having quelled the fire, the forest grew thick and abundant. Her brother, dPal-gyi dbang-phyug, muttering a short spell to a blue wolf, caused it to vomit forth the skin of its heart. rDo-rje bdud-'joms of sNa-nam sank his *kīla* into the rock face at 'On-'jang, as if plunging it into mud. Jñānakumāra of gNyags thrust his *kīla* into the Brahmaputra river at Ya-gtsang and, cutting the flow of water, [245] the fenland became covered in grey crust. Ngam-'bre gsal-le, following secret practices, attained a lifespan of 1,000 years and, when he met with Byang-chub rdo-rje of Lang-lab at dPal Chu-bo-ri, enmity had arisen within the clan of 18 fathers and brothers. He brought them agreeable tidings, explaining the way in which Vajrakīla was taught in his own tradition. [23] And so it was that Lang-lab (Byang-chub rdo-rje) also attained realization by following those secret practices. In a dream one night, [Byang-chub rdo-rje] saw 17 out of 18 tree trunks hewn down with an axe and, as the last one was being struck by the tip of the axe, he awoke. Then the Lang-lab fathers and brothers discussed the old father's dream. "We have allowed our power to wane by being glad to murder one another," they said. [Some time later,] a goat was being slaughtered in one of the houses and, its blood having been collected, one of the younger brothers went off to draw water and when he returned, just as he placed his foot over the threshold to enter inside, the house collapsed and 17 people were killed. The one who suffered only a broken leg became widely regarded as a man of great power and he did, indeed, attain *siddhi*.

Lang-lab Byang-chub rdo-rje had four disciples who were known as his four heart sons. The first was called Nyang Ber-sngon-can and, with regard to him: Once, when a famine had arisen in the province of gTsang, Lang-lab and his wife were moving to dBus. Then Nyang requested instruction from Lang-lab and

---

passed on to rGyal-ba'i snying-po, Lo-ston dPal-gyi blo-gros, and so on to 'Bre Klu'i rgyal-mtshan and the rest.'

gave provisions to his wife, [246] so [teacher and student] went to the teacher's native area where many people had died. There [Lang-lab] transmitted the oral precepts to Nyang in recompense for his benevolence. When all had been done, Nyang fornicated with the *guru*'s wife and stole some of his books. Lang-lab became furious at that and said, "We cannot be reconciled, no matter what!" "He will come back when he's hungry," said his wife and so she did not go after her husband. [Eventually], loading some books onto the back of a mule, the wife returned [to her husband] but then vomited up blood and died. Then Nyang-bred began to wonder when it would be his turn to die and so he gave all his wealth and possessions to the *guru*. As a result of this he did not die. He composed a treatise in few words without adding any of his own interpolations. This is how the Kīla doctrine called 'In Few Words' (*yig chung can*) arose. [He also composed] a golden commentary, a silver commentary, a commentary on the deep intention, and a commentary called *Siṁharatha* (Lion Charriot) and transmitted [a series of teachings called] 'The Six Connecting Knots' (*'phyang drug*): 'The Burning Knot' wraps up all the *homa* rites, Bhandhamukha (Skull Face) is 'The Connecting Knot of Oppression,' the arrow of yellow barberry is 'The Hurling (*zor*) Connection,' knowledge of the lifespan is [24] 'The Connecting Knot of Longevity,' 'The Knot of *Mantra*' is the red line (artery) of the life force, 'The Connecting Knot of Repulsion' is the black flogging, and these are six irresistible *kīla*. He also gave [teachings concerning] the four *kiṁkāra* (servants) and the three [quartets of] oath-bound goddesses. [Concerning his lineage] people say, "When the power arises, auspiciousness abounds!"

After him,[14] the teachings went to sKyi gyang-'gyel as words of comfort after enmity had arisen in a family clan of 15 fathers and brothers. sKyi [247] was a student of the doctrines of evil *mantra*, the higher rites of which were called Threefold Confidence (*gdeng gsum*), and the lower rites of which were called Eight Spikes (*gzer brgyad*). The series called Heart Spikes (*snying gzer*) consists of the greater, middling and shorter [versions], those three, and the Inner Spikes (*khong gzer*) also consists of greater, middling and shorter [versions]. Having been given [all of this as well as teachings on] the general and particular practices of the 21 dGe-bsnyen, although sKyi engaged in the ritual practices, no signs of accomplishment arose. With a downcast mind, he left his cave only after cutting down a thick rosebush that had grown up in the doorway, where none had been before. Whittling himself a *kīla* [from the wood of that rosebush], he set off for his native area. [As he was travelling he chanced to see] the whole clan of 15 fathers and brothers, with not one of them absent, through a chink in the mud wall. Because they turned on him in anger when they saw him spying on them, he thrust his *kīla* into the mud wall. The wall collapsed and [they all] died beneath the rubble. As a result, sKyi became known as Gyang-'gyel (Collapsed Wall) and renowned as a man of great power.

---

[14] B adds a note here, *dbang gi shes rab*, is this *nom. prop.* or 'the wisdom of power' ?

Then there is the teaching known chiefly as the Beggar's Kīla (*sprang phur*), which is great with regard to ritual service but meagre with regard to wisdom insight. This is also called the Gem Tradition (*nor bu lugs*) of the Kīla.[15] There is a series of 13 higher rites associated with this Gem Tradition. In addition, there are the leading Six Nails of Torment (*bzad pa'i phur pa drug*)[16]and *sādhana* practices of the three [quartets of] oath-bound goddesses. "Power arising, auspiciousness increases!" This is renowned as the Beggar's Tradition of the Kīla.

Furthermore, [248] when Lang-lab had grown to be an old man, there came a man from the sNa-nam clan called Shes-rab tshul-khrims who was great in both ritual practice and wisdom insight. Having combined together the four sections of ritual service (*sevā*), subsidiary service (*upasevā*), accomplishment (*sādhanā*) and great accomplishment (*mahāsādhanā*) in a particular way, as a result of his recitation for the invocation of the deities, he achieved the unsurpassed *bodhi*. And as a result of his recitation for the invocation of the enemy demons, [25] he annihilated the enemies and obstructors. [Thus his tradition includes both] higher rites and lower rites, and includes oral instructions on the rites of empowerment which explain the methods of taking the empowerments and receiving the accomplishments. Relying on the precepts of longevity and ablution, he composed rituals for the increase of the lifespan. He also gave oral instructions for the performance of the inner *homa* rite (i.e. cremation) following the injunction: "The sharp flames of *vajra* fire must incinerate the heart!"[17] He transmitted oral instructions on the practice of the corpse rites (*śavasādhana*) that rely on the vow of 'slaying through compassion,' as well as Hayagrīva rites for the subjugation of *nāga* that rely on the *rTa mchog rol pa* (*Sughoṭalalita*) cycle. He gave instructions for the preparation of *tsha tsha (sāccha)* corresponding to the four rites, and teachings such as those concerning the four classes of beings who penetrate to the extremities in reliance upon the four types of *kīla*. In brief, [Shes-rab tshul-khrims] taught extensively, transmitting his lineage in its entirety.

These lineages of fully realized saints (*siddha*) have continued right up to the present.

(ii) As for the lineage of ordinary folk, although sNa-nam Shes-rab tshul-khrims had many disciples, he had six [in particular known as] his four beloved (*thugs zin*) disciples and two sons. Among them, Rin-chen blo-gros of gTsang was taught the threefold 'wheel of the life force' (*srog gi 'khor lo*) [249] and he built a Vajrakīla temple. His tradition became famous as the Vajrakīla tradition of gTsang. gYa'-theng(s) was taught the [outer system] DHADDHI *mantra*, So-ring was taught the assembly [inner system] (*'dus pa*), Zur-chung Shes-rab grags-pa was taught the combined or gathered [secret system] (*bsdu yig*), and the two sons were taught the entire cycle.

---

[15] B adds a note: 'In brief, [this lineage] is said to consist of four cycles.

[16] B calls these 'the Six Nails of Slaughter (*bsad*).'

[17] *rdo rje me dbal snying bsregs cig /* BRT V. VKMK: *rdo rje me yis snying bsregs nas /*

This tradition was also transmitted to rGya-ston Sangs-rgyas from whom it went to Rin-chen blo-gros of gTsang [so that he recieved it twice]. Rin-chen blo-gros of gTsang then transmitted it to gTsang-ston Tshul-khrims[18] who taught it to gTsang-ston Ye-shes rin-chen. From him it passed to gTsang-ston 'Od-zer, and from him to 'Ba'-ra rgyal-mtshan. He taught it to gTsang-ston dBang-so, who taught it to 'Jam-dpal, from whom it was transmitted to dGra-'dul. He taught it to sLob-dpon grags-pa, and the latter to gTsang-ston Shes-rab seng-ge who transmitted it to a teacher from 'Bro.

That concludes the section on the *nidāna* of the *guru.*

(2) Secondly, the *nidāna* that introduces the teacher has three parts: [26] (a) the special object to be tamed, (b) the special being who tamed him, [250] and (c) the special method of taming.

(a) In this regard, how did the object to be tamed arise? As it says in the *Kīlanirvāṇa-tantra (Phur pa myang 'das)*:[19]

> Karmaheruka questioned the great drinker of blood: "This arrogant *rākṣasa* called Rudra, from what causes and conditions did he arise? What is it that would ripen to produce such a fruit? Of what karmic deeds is this the outcome? If he were not overthrown, where would be the fault? And what is the merit attained by his subjugation?"
>
> Thus he asked, and the Vajra Blood-drinker replied: "This creature with greatly perverted mind was born as a result of broken *samaya* pledges conditioned by his repudiation of his *guru*. He is the ripened fruit of the five defilements, attached to the karmic deeds of desire and hatred. Were he not to be overthrown, the world of gods and men would crumble and even the sacred fields of the buddhas would become desolate. But the boundless merit of his subjugation will annihilate the three poisons and blow *saṁsāra* apart!"

Thus it is taught [in that text] and it is explained in exactly the same manner in the root text *rDo rje khros pa'i rgyud*. Also, in this regard, it is written in the *mDo*

---

[18] B adds a note to say that this teacher had a 'small son of his speech' (*bka'i khye'u chung*) called Myang-nad to whom he gave the larger and middling instructions on the DHADDHI *mantra*. From this teacher arose two lineages: the disciple lineage and the son lineage. The disciple lineage went to Khyung-po shes-rab, Khyung-po grags-seng, Guru Shes-rab ston, and Guru Ya-gam, collectively known as the assembly of *yogins*. The 'apparitional lineage' (*zhal gzigs brgyud*) went as far as 'the teacher of hidden diagrams' (*lkog pa'i cho lo ston*).

[19] *rDo rje phur bu chos thams cad mya ngan las 'das pa'i rgyud chen po* gTing-skyes NGB vol. 28 (SA) 336.

dgongs pa 'dus pa[20] that, in a time long gone, during the aeon called Totally Arranged (**Samantavyūha*), the teacher was the completely enlightened perfect buddha called Itihāsaka (sNgon-byung). He had two students; Thar-pa nag-po, the son of a householder called Ke'u-ka, [251] and his servant called Dan-'bag. At that time there was a *bhikṣu* called Thub-dka' gzhon-nu whose outward appearance (body) was that of a *śrāvaka*, whose speech was that of the *sūtra piṭaka* and whose mind followed the precepts of *guhyamantra*. Thar-pa nag-po, going up close to the monk, asked him, "Is there a doctrine that leads to liberation without the necessity of abandoning the five defilements, or is there not?" The monk replied, "Yes, according to the viewpoint of *guhyamantra*, there is [such a doctrine]." Thar-pa nag-po said, "I, then, will follow you as my master."

[27] So, fetching his servant Dan-'bag, [the two of them] asked for instruction and the *bhikṣu* stated, "In the uncontrived actuality of the way things are, even though one acts in accordance with the four defeats, this has no more substance than clouds in the sky. This, itself, is the excellent path of *yoga*." Thus he taught. Not understanding the deeper intention, Thar-pa nag-po acted in accordance with the literal meaning of the words of secret *mantra*. His servant Dan-'bag, on the other hand, acted without mistake in harmony with the intention.

Then Dan-'bag said, "Thar-pa nag-po is wrong!" "If you think so," [the other] replied, "Let us go to see the *guru*," and they went to meet him. The *bhikṣu* Thub-dka' gzhon-nu said that [the servant Dan-'bag] was correct and, at this, Thar-pa nag-po became furious and banished the *bhikṣu* Thub-dka' from the district. Behaving himself in a harmful manner, he earned his livelihood [252] by theft. "I am acting in accordance with the four defeats," he said.

Consequently, in subsequent births, he was born 500 times as a wolf, and then in a pack of wild hunting dogs and then as a blue jackal and then he was born as 500 different kinds of wild beast, 500 times as each. And in each birth he was repeatedly killed by his adversaries. After that he was a dung beetle and then a hungry ghost (*preta*) and, being born in every one of the hell realms, his mental continuum was purified.

At last, moving slowly upwards, he was born as the bastard son of a prostitute. His limbs being coarse and rough, his mother died as he passed through the birth canal, and the people carried both the mother's corpse and the infant to the charnel ground. There the son drank the milk of the corpse and then sucked at the yellow fluid. After that he ate the breasts themselves and thus sustained himself for seven days. Then, opening up the chest cavity, he consumed the lungs and heart and, after that, he ate the rest of the flesh. When the mother had been completely consumed, knowing that there was no more to be had, he went off and ate other corpses. [Sustaining himself] in this way, the hair on his body grew up like bristles and his nails were like iron hooks. Wings sprouted from his back and, knowing how to fly, [28] he went everywhere, up and down, killing sentient beings and eating them. Calling himself Mātraṅgara Rudra

---

[20] gTing-skyes NGB vol. 11 (DA) 160.

(Rudra [who has eaten his] mother's body), "Who is more powerful than I?" he exclaimed.

When the leader of the gods had been informed of the existence of Mātrangara Rudra he went to him, but Rudra ejected blazing fire from his mouth [253] and killed him. Then Rudra also seized the wife of that leader of the gods and gathered all the eight classes of gods, *asura* and demons under his control, together with the lion-faced Gaurī, the guardians of the ten directions, and all the powerful goddesses (*īśvarī*).

At that time all sentient beings were perverse in their views. As it says in the *tantra*:

> It is stated in the discourses of the *tathāgata*
> That deal with the history of sentient beings
> That, at one time, all creatures
> Plummeted into sin, wailing loudly and lamenting,
> Due to continuously holding the view of great ego.

Thus is explained the creature to be subjugated.

(b) Now I will explain the arising of the special being who tamed him.

At that time Karmaheruka summoned an assembly of all the *sugata* of the three times and they gathered for consultation in the Akaniṣṭha heaven. There they all agreeed that Rudra must be subjugated for the sake of living beings.

Rudra dwelt on a mountain of dead bodies within a castle made of skulls and there, upon a human corpse, he played out all his sexual desires with the *rākṣasa* queen Krodheśvarī. His retinue was composed of various kinds of demons and spirits. Around the outside of the castle was a moat of blood and ramparts of skeletons, piled as high as the cosmic mountain. There, on the ramparts, the *sugata* of the three times gathered like a dark red cloud of wisdom. The dragon roar of great compassion resounded. Hoisting victory banners of the Dharma, [254] they decided to subdue [the demon] by peaceful methods, the first of the four activities. Many emanations were sent forth — shaven-headed, bare-footed and carrying alms bowls and mendicants' staffs. In response, Thar-pa nag-po called out, "Oh Gautama! You can keep your own ascetic disciplines! If you are hungry, eat food! If you are thirsty, drink cool water!" So, jeering, he snapped his fingers contemptuously and departed.

Kāśyapa, Kanakamuni, and the other buddhas of the past [29] despaired at this and collapsed to the ground.

Then all the buddhas met again in consultation. "Being very dangerous and fierce, there's no use going against him in peace. We *tathāgata* must act with wrath that accords with the essence of wisdom and skill. What more needs to be said? If this bad tempered creature can burn down the three worlds with his anger, the wrath of all the buddhas [will certainly consume] the entire *traidhātuka* without exception!"

Having thus made their decision, all the buddhas manifested their great compassion as wrath and commanded the group of the Vajra Horse,[21] "You must make an effigy of this creature that has overtaken the world, as well as effigies of his demonic circle, and subdue them!" And when the sound of the Horse's voice cried out, the hordes of demons were alarmed but Rudra retorted, "Oh, [Horse]-necked child! When I am hungry I can consume three whole mountains. When I am thirsty I can quaff the waters of three valleys!" And the Vajra Horse replied, "When I dance the horse's stomp I can completely swallow Rudra [in a single gulp]!" [255] And Hayagrīva, the horse-necked one, expanded his body and arose with an evil noise as the neck of a horse emerged from the crown of his head.

Next, Yamāntaka went forth and Rudra said to him, "Hey, big belly! Save yourself the mental exertion!" And, in this way, each of the [ten] wrathful kings approached him in turn, but he was not subdued.

(c) The third topic concerns the particular method of his subjugation.

Yet again, all the buddhas of the three times gathered together in consultation. Contemplating [the problem] in terms of something filthy to be purified and the act of cleansing, they resolved to subjugate him by that method and so they gave instructions to the group of the Vajra Horse, "When Rudra and his retinue have all been coerced into the effigy, you must bite it with your teeth, [as if burying it beneath] Malaya Mountain." And so [Hayagrīva] and his four wives sank their teeth [into the effigy].

Within Rudra's palace, the castle of skulls, when Krodheśvarī the *rākṣasa* queen descended from her throne of human corpse, all the buddhas of the three times converged within a single emanation and, manifesting as Rudra Thar-pa nag-po, they went [to accompany] the *rākṣasa* Krodheśvarī. "Is my handsome hero [30] coming?" she asked. Being offered a conch-shell cup of ripened transmigration filled with the wine of defilement's dance, he drank it. Then he also drank the moat ocean of blood. He consumed the human flesh that soared to the sky and the broken bones were scattered in disarray. Beholding this, the *rākṣasa* queen [256] saw goodness in the guise of her husband and became perplexed. The manifestation spoke to her in the *rākṣasa* language and, restoring her confidence, mated with her in the method free of desire. Depositing his *bodhicitta* in the form of a syllable HŪṀ upon a moon *maṇḍala* within the womb of the *rākṣasī*, she became pregnant. With the outpouring of yet further emanations, all the other goddesses and their sisters were ravished and they also became pregnant. The emanation was unable to escape the ocean of the *rākṣasī*'s desire and the Vajra Horse, seeing signs that Rudra was returning, called out a warning with a Vajra Horse's trotting song. Then that emanation of the buddhas of the three times disappeared beyond the realm of imagination within the sphere of the great expanse.

---

[21] A group of five: Hayagrīva and his four wives.

Coming back to his own place, the demon Rudra was displeased in his mind and he spoke, trembling with dread, "E-ma! Who comes hither?" Approaching to greet him, the *rākṣasī* replied, "Oh my handsome hero, do not utter such vile words. I have fulfilled all your wishes and now I am carrying your heir in my womb." He was reassured by this and they immediately united in conjugal passion.

Gradually, as the period of her pregnancy came to an end, many dire omens arose. The retinue of fierce demonesses developed the faces of pigs, or bears, or some such. [257] Eventually [labour began and] Rudra announced the birth of a son to Krodheśvarī, his *rākṣasa* queen. As he came into being, this Vajra Youth with nine heads and 18 arms, the beating of whose *vajra* wings pervaded the whole of space, cried out KĪLAYA so that Rudra and his entire entourage fell prostrate upon the ground, vomiting up blood from their mouths.

As it is written in the *rDo rje khros pa'i rtsa rgyud*: [31]

> Beholding utter ferocity in the mode of great wrath,
> Rudra immediately became terribly afraid.
> Scouring the ten directions for a way of escape
> Was a time when he suffered much anguish.

When he finally recovered from his fit of fainting, Rudra got up and called to his entourage:

> "How is it that such a dangerous being
> Has taken birth in the womb of my queen?
> You must destroy him immediately
> For we cannot be protected by any oaths of loyalty!
>
> Although we have no seers among us, it will be easy
> Because, if curses like that are mere illusion,
> Someone must know the curse to counteract it!"

He went on like this for some time as the hordes of demon militia gathered. The ensigns of various military divisions were hoisted and shouts and cheers resounded as Rudra took fresh courage. Sprouting three heads and six arms, he grew in strength.

But then, from every hair follicle on the body of the Vajra Youth poured forth countless emanations in his own likeness, [258] depriving Rudra of speech and severing his tongue so that the tops of his feet became drenched in blood.

Then Rudra puffed up his emanation to one of nine heads and 18 arms and the Vajra Youth manifest 1,000 heads and 1,000 arms, and from every pore on his body came forth a multitude of nine-headed forms. Then, emanating a retinue of ten wrathful kings, they laid out the ten direction-protectors as cushions. From the head-crest (*uṣṇīṣa*) of the Vajra Youth emerged HASAYARA HRĪḤ

DAṆḌA[22] and, establishing themselves on the head-crest of Rudra, Rudra's personal spirits (*'go ba'i lha*)[23] became dislodged. And when the six hidden spells dissolved into him, Rudra's body fell senseless to the ground just as if he were one of the local snow mountains. And the hordes of demons dispersed.

On that occasion all the buddhas of the three times sang the praises of the Vajra Youth in *vajra rākṣasa*'s grunting tones, and the group of Vajra Horse jeered at the enemy with the snorting sounds of a horse.

It was on that occasion that the Vajra Youth stole Rudra's *khaṭvāṅga* and used it as a spoon for himself. Singing "A la la ho!" he spooned things into his mouth and, swallowing them, purified them in his belly. Dragging forth the one who had been embodied in countless past births, [32] he instructed him in no uncertain terms on the difference between right and wrong. And it was on that occasion that Rudra confessed his miseries.

Then, being released from the grip of the Vajra Youth, he was ordered first of all to sit down. He was then scolded eight times [259] and his retinue of the eight classes also confessed every one of their evil deeds, and each one severed his own head and offered it.

Then Rudra said, "Kye! Having released me from your grasp, you have shown me some mercy. Now I come to you as a servant. I am of little importance. If I ever transgress your orders may I be burned in hell! I offer you my hareem and all my *rākṣasī* servant girls as your subjects. Give us your instruction! To be in the centre would be most inappropriate, so please place us on the edge of your blazing *maṇḍala*. Begging for choice morsels would be most inappropriate, so please give us the left-overs, wet with spittle." Thus he spoke.

In the root *tantra* it is said:

> At the time when the unruly Rudra was subdued,
> His body was laid out flat, as a cushion
> For Vajra Youth, the king of wrath.
> Listening with the faculty of hearing just to the doctrines of peace,
> His mind repented and he made much confession of his misery.

And, just as it is written, Rudra was spread out as a mat for the lord. As for his retinue of guardians in the ten directions and all the rest: the males were thrown face down, the females on their backs, and, with their legs wrapped around each other, they were used as cushions and forced to listen to the Dharma with their ears.

---

[22] Both mss: HASAYARA HRI TANA. VKMT: HASAYARA HRĪḤ DAṆḌA. Alexis Sanderson suggests HRĀSAYA for HASAYARA (R.Mayer, *A Scripture of the Ancient Tantra Collection*, p.137, note 24) but there are no variants in the mss to support this. Note that this is but the first of the 'six hidden *mantra*,' for the rest see below, p.223 *ff*.

[23] *'go ba'i lha lnga*, one's five personal spirits are: *mo lha*, the mother god, *srog lha*, god of the life force, *dgra lha*, enemy god, *pho lha*, father god, *yul lha*, the god of one's native area. Our text (see below, p.225) substitutes *tshe lha*, god of the lifespan, for *srog lha* and adds *zhang lha*, uncle god, to create a six-fold series corresponding to the six hidden *mantra*.

Then Rudra became Mahākāla, and it is prophesied that he will guard the teachings of 1,000 buddhas before he himself will arise as the buddha Vajravikrīḍitarāja, in a sacred realm called Total Enjoyment (Vikrīḍita) in the lower world.

[260] Then, by recitation of the syllable BHRŪṀ, that skull castle of his was blessed as the *maṇḍala* palace of Vajrakīla. It was in that way also that the *maṇḍala* of Kīla deities came into being, explained according to the view of a messy situation to be purified and the act of clearing it up.

That ends the section concerning the introduction of the teacher.

(3) The third section, in which the *tantra* is introduced, also has three parts: (a) The time when the *vajra* vehicle of secret *mantra* arose,[24] (b) the way in which all of the Dharma is subsumed within the categories of the nine *yāna*, and (c) classification of the *tantra* of Vajrakīla, showing in which of the three *yāna* they all belong.

(a) The first topic has two divisions: (i) the circumstances in which [the *tantra*] were spoken by the teacher, and (ii) the period in which they arose in the human realm.

(i) According to the view of the two outer classes of *tantra*: *kriyātantra* say that they were taught by the *nirmāṇakāya* Śākyamuni and *yogatantra* claim that they were taught by [the *saṁbhogakāya*] Vairocana. According to the [inner class of] *yoganiruttara-tantra*, however, the teacher was [the *dharmakāya*] Vajradhara who taught from his position within the *dharmodaya*.

(ii) With regard to the second topic, the period in which they arose in the human realm, this also has two divisions: There are some who say that the Buddha prophesied from his death-bed:

> "When I am departed from this human realm,
> One hundred and twelve years hence,
> The essence of the holy doctrine will arise
> [261] In the southeast corner of our world
> On a mountain by the name of Śrī (Glorious)
> Through the magical power of Vajrapāṇi."[25]

And, just as it is explained here, 112 years later it came to pass that, in the land of king Indrabhūti, the king had a dream in which all the directions of space were filled with light and precious bound volumes [of teachings] descended by themselves [onto the roof of his palace]. Awakening from his dream, he found that all was just as he had seen it [in his dream]. Being unable to comprehend [the meaning of the texts], he entrusted them to the *ḍākinī* who kept them in her treasury until such time as she was asked to reveal them to Nāgārjuna and the rest of the *siddhas*. So they say.

---

[24] Ms A breaks here. Lacuna of approximately 3 pages.

[25] Concerning this verse see: Samten Karmay, "King Tsa/Dza and Vajrayāna" in *Tantric & Taoist Studies in Honour of Professor R.A.Stein* vol. 1, MCB XX (1981) 192-211.

Others are of the opinion that [king Indrabhūti showed the texts] to Kukkurāja, who dwelt in a cave on Śrīparvata (Glorious Mountain) and asked for his understanding. The *guru* thought to himself, "If I fail to comprehend these texts, the king will become angry and punish me. Maybe I will be executed!" In order to preempt this he instructed the king in contemplation of the view. The king did as he was told but still was unable to understand a single word. Among the texts, however, was a *sādhana* of Vajrasattva and, as a result of practising this, he beheld the deity's face. He then wrote several commentarial treatises, and these exist to the present day.

The opinion of our own school, supported by teachings of the *tantra* class, is that the *nirmāṇakāya* Śākyamuni on his death-bed, having gathered together all of his disciples who had no association with the five species (gods, *nāga*, etc.), was asked by Kuñjara, lord among *vidyādhara* and a member of the gathered assembly, [262] "Although you have taught three baskets of teachings concerning the vehicle with signs, are you going to enter *nirvāṇa* without having taught the *guhyamantra* vehicle of the resultant fruit? Who will there be to replace you when you're gone?" Being petitioned in this manner, the Buddha replied, "Your perplexed questioning is excellent. The great path of secret *mantra* is, indeed, the one true vehicle. There are two plus ten conditions for its arising. What are these? It arises to clear away the torment of ignorant confusion. It arises if someone totally arranges the lamps. It arises if any kind of calamity is encountered. It arises if the heart is truly to enter awakening. It arises to elucidate the actuality of the profound intention. It arises as a means of taming those to be converted. It arises for the bestowal of blessings. It arises if every lineage is renowned. It arises whenever there is any reason to act. It arises in order to demonstrate the true meaning of the oral tradition. It arises if the continuum of deeds is severed. It arises if deep understanding moves away. It arises out of anything and everything. It is always and everywhere apparent." Thus spoke the Buddha and designated Vajrapāṇi as his representative. When he had finished speaking, [263] the Holy One entered *nirvāṇa*.

Subsequently, 112 years later, five [*vidyādhara*][26] of the genuine enlightened family (*dam pa'i rigs*) arose from their meditative absorptions and, weeping over the demise of the Buddha, assembled together on the stormy meteoric peak of Mount Malaya. Turning their faces to the sky they cried aloud in a single voice, "Oh alas! Alack! Now that the lamp of wisdom is extinguished, who will clear away the darkness? With the demise of the teacher, who will subdue the demons and heretics? When will the *guhyamantra* of the ultimate meaning arise? And when shall we contemplate the things we hold dear as worthless poison? Formerly, the doctrines of the Buddha arose, they abided for a while and then, in the end, they declined. After the *parinirvāṇa*, where have they gone? Where are they now? Who will act as refuge and protection for all the worlds that have no protector? Who is to take his place?" With 25 verses of such words as these they cried out in despair.

---

[26] These five were: Yaśasvī Varapāla the divine *vidyādhara*, Takṣaka the *nāga vidyādhara*, Ulkāmukha the *yakṣa vidyādhara*, Matyaupāyika the *rākṣasa vidyādhara*, and the Licchavi Vimalakīrti, *vidyādhara* from the realm of humans.

Their lamentations were heard by the ocean of Victorious Ones (*jina*) who immediately summoned Vajrapāṇi, master of the secret teachings, to dispel their grief. And Vajrapāṇi went to the summit of the Malaya mountain. Amazed and delighted to see him, the five *vidyādhara* asked, "Who are you? Who are your father and mother and where do you come from?" Vajrapāṇi answered, [33] "I am the unshakable *vajra*. [264] The great void is my home. I am of the lineage of the great Vajra family. My father is limitless supreme skilful activity and my mother is wisdom beyond expression. I have existed since beginingless time. I am the lost 'wish-fulfilling jewel,' that gem which is the very elixir of preciousness. It is possessed quite unconsciously, but its loss is keenly felt. Being afflicted by the disease of bondage, the ignorant roam in pitch black darkness. Being shown the way by a saintly guide, however, that precious gem which was totally lost is encountered within oneself. It is not found in others. But the very essence of finding it is not to find it at all, for the reality of its loss is that nothing was lost. Bondage to the acquisition of wisdom is ignorance, and this thing referred to as 'lost' turns out to be held in one's hands. Here, in this assembly, I shall explain it all perfectly clearly so that future lineages stemming from you *vidyādhara* of gods and men shall be praised." And, he having addressed them thus, they requested him again, "May you please dispel our former grief."

And then the Lord of Secrets began to teach: "With regard to your lamentations concerning the extinction of the lamp of wisdom, the Enlightened One has not passed completely beyond this world of suffering and the Dharma, also, is not in decline, for it exists in the rules of discipline (*vinaya*) that bring ignorant beings to maturity. It was in order to bring benefit to the lazy that the teacher revealed himself as being born and dying. [265] The mind itself is the clear light that dispels darkness." Thus he spoke.

"And who will subjugate the demons and heretics?"

"Anyone who is dangerous and unruly will be tamed by the power of selfless emptiness (*anātmaśūnya*)," he said.

"And when will the teachings of *guhyamantra* arise?"

"The secret *mantra* arises when there are beings to be tamed."

"What is the crime if it's sold?"

"Bartering elixir for poison, both [buyer and seller] will be destroyed."

"And what about the arise and decline of the doctrines?"

"From the beginning [34] they arise free of birth and death and, to the end, they remain utterly inexpressible. And if they have neither beginning nor ending, they have no earlier or later arising," he said.

"Where have they gone from here, and where do they now abide?"

"From here to the natural condition (*tathatā*). It is there that they have gone, abiding in the realm of the great expanse. The clear light of the mind itself is proclaimed as the doctrines." Thus he spoke.

"And who will be the protecting lord for those who have no protector?"

"Insight into the unoriginated nature is the great refuge for all those who have no protector," he said.

"And who will be the Buddha's heir?"

"He will arise from the lineage of sentient beings in the retinues of the countless Conquerors. It is only when the succession of living beings in *saṁsāra* comes to an end [266] that the noble line of buddhas is severed. The Buddha's emanation spontaneously arises and, when he dies, he goes not into decline but into the natural condition of thusness. This 'going beyond' and 'not going beyond' are one and the same. Why concern yourself over his presence or absence?" Speaking like this at length, he clarified [all their doubts].

So that is the true meaning of what was said, in order to clear away the grief of fools, concerning the origin of *guhyamantra*.

There is also a second opinion that holds that the *guhyamantra* arose when the time came for a skilful method of conversion. This is explained exhaustively in the section dealing with the *nidāna* of the teacher, where it is said that he arose when it became necessary to control Rudra.

That concludes the section concerning the circumstances in which the doctrines of secret *mantra* came into existence.

(b) The second topic is the way in which all of the Dharma is subsumed within nine pathways or *yāna*. This also has two parts: (i) The explanation that accords with the three holy bodies of a buddha (*trikāya*), and (ii) the explanation of the series of nine *yāna*.

(i) With regard to the first of these, it is written in the *rTsa rgyud rdo rje khros pa*:

> Within this abode of final perfection (*upasaṁpad*),
> The sphere free of birth and death,
> The sphere free of emanation and absorption,
> From the sphere of the *vajradharmadhātu* itself
> With the blessings of the *dharmakāya*
> I arise in the form of the *saṁbhogakāya*
> And demonstrate the mode of a teacher,
> Explaining well all of the *tantra*
> Without deviating from the *vajra* meaning.

[35] And, in agreement with what is said here, with regard to the revelation of the first *kāya*, the *dharmakāya*, there are three factors: The teacher is said to be

undisclosed [267] wisdom, "the body of wisdom of all the buddhas."[27] The place is the *dharmadhātu*, as it is said in the above line, "From the sphere of the *vajradharmadhātu* itself." And the retine is said to be spontaneously appearing in the guise of "the irresistible blazing wrathful ones."[28]

There are also three factors with regard to the *saṁbhogakāya*: The teacher is said to be resplendent with ornaments of light generated "by the great blazing blue symbol."[29] The place is taught as the Akaniṣṭha heaven "in the depths of space."[30] And the retinue consists of the male and female wrathful ones in the entourage of the omnipresent (*bhava*)[31] Vajrakīla.

And the *nirmāṇakāya* also has three aspects: The teacher is Vajradhara, about whom it is said, "Anger is destroyed by means of *vajra* wrath."[32] The place is the lotus of the consort, indicated by the words, "Generating oneself in the form of the [deity's] body."[33] And the *maṇḍala* retinue consists of all sentient beings of the six destinies arising as gods because "[The whole of] existence is the deity Vajrakīla."[34]

As it says in the *tantras* of both the *saṁbhogakāya* and the *nirmāṇakāya*: "The time of the great *samaya* has come! The time of the great emanation has come!"[35]

(ii) With regard to the second topic (explanation of the nine *yāna*), it is said in the *rTsa rgyud rdo rje khros pa*:

> The Vaibhāṣika doctrines are for ordinary beings who hold views
> of eternalism and nihilism,
> Worldly fools of inferior birth —
> Śrāvakas who believe in the reality of the external world.
> Pratyekabuddhas believe in their own minds and
> [268] Bodhisattvas separate the practices of cause and result.
>
> In *kriyātantra* the deity is regarded as superior,
> And, in the *yogatantra*, in the manner of a friend of ultimate truth.
> *Ubhayatantra* holds to both view and conduct
> Without regarding either as higher than the other.

---

[27] *sangs rgyas kun gyi ye shes sku* / See below, note 137.

[28] *'bar ba'i khro bo mi bzad pa* / See below, note 154.

[29] *mtshon chen sngon po 'bar ba yis* / See below, note 76.

[30] *nam mkha'i dkyil nas [thigs par shar]* / See below, note 76.

[31] *srid pa rdo rje phur pa'i lha* / See below, note 104.
For details of the *bhavakīla*, see my *Cult of the Deity Vajrakīla.*

[32] *rdo rje khros pas zhe sdang gcod* / See below, note 76.

[33] *sku yi dbyig tu bdag bskyed cing* / See below, note 102.

[34] *srid pa rdo rje phur pa'i lha* / See below, note 104.

[35] *dam tshig chen po'i dus la bab / sprul pa chen po'i dus la bab* / See below, notes 173-174.

This supreme teaching of Vajrakīla
Is the transformation of many states of mind:

Generated in accord with *mahāyogatantra,*
One meditates upon him on the path of *anuyoga*
As the illusory nature of the mind itself.
He is finally perfected as the result of *atiyoga,*
Quite effortlessly. Free of origination and cessation.

[36] How is he the sphere of perfect wisdom and means?
Because he is spontaneously-arising knowledge.

Thus, corresponding with what is said here, within the nine *yāna* there are three inferior views, three middling, and three superior views. With regard to the inferior views: The lowest of the low is the vehicle of the Śrāvakas. The middling inferior is the vehicle of the Pratyekabuddhas, and the best of the inferior views is the Bodhisattva vehicle. The lowest of the middling is the vehicle of *kriyātantra,* the middling middling is *ubhayatantra,* and the superior middling is the vehicle of *yogatantra.* The lowest of the superior are the *tantra* of *mahāyoga,* the middling superior are the *āgama* of *anuyoga,* and the highest superior doctrines are the *upadeśa* of *atiyoga.* That is the ordering of the nine classes.

The rites and activities (*caryā,* conduct) of the deity Vajrakīla conform with the precepts of *mahāyoga,* but the view is to be understood in harmony with *atiyoga.* [269] As for meditation, there is no error in meditating according to the system of *anuyoga.*

Furthermore, although there are numberless *tantra* to be encountered within the transmitted precepts of *anuyoga,* in brief, these can be subsumed under four categories: *tantra* of skilful means (*upāya*), *tantra* of wisdom insight (*prajñā*), non-dual *tantra* of wisdom and skilful means (*advayaprajñopāya*), and the great general *tantra* of the esoteric precepts.[36] Those texts which have a preponderance of female deities and are chiefly concerned with the inconceivable [void] are classified as wisdom *tantra.* Those with many male gods that mainly teach the unstoppable [outpourings from the void] are the *tantra* of skilful means. Non-dual *tantra* are those with both male and female deities, such as the Kīla *tantra* of non-dual wisdom and means that demonstrate effortless (skilful activity) from the view-point of non-origination. All of these topics are taught within the great general *tantra* of the esoteric precepts.

That concludes our brief discussion of the nine *yāna.*

---

[36] *gSang ba spyi rgyud chen po, *Sarvamaṇḍalasāmānyavidhīnām mahāguhya-tantra.*

DETAILED ANALYSIS OF THE VAJRAKĪLA DOCTRINES

PART ONE THE HIGHER RITES:

ATTAINMENT OF UNSURPASSED AWAKENING

The six bindings (*chings*) or hidden precepts (*khog don*) of *tantra*

At this point I will explain the six hidden precepts of the *tantra*. What are these? (1) Attaining success by means of the five excellences, one holds to the foundation of actions. (2) Together with all sentient beings, one penetrates the real meaning in the manifest presence of the triple *maṇḍala*. (3) With regard to the empowerment of long life by the threefold world, one empowers the life force of the wisdom gods by means of the life force. (4) Invoking the wisdom deities of the *maṇḍala*, [39] one takes the essence of *siddhi* through offerings and ritual service. (5) Endowed with the transmitted precepts (*āgama*) of cleansing ablution, the transmitted precepts of longevity and the six techniques of hidden *mantra*, one performs the rite of implantation. [273] (6) Finally, there are the three activities of pressing down, burning and hurling. In brief, these are the six.

(1) With regard to the first of these, "attaining success by means of the five excellences, one holds to the foundation of actions," it is written in the *Kī la ya me lce gsang ba'i rgyud*:

> Place and person, retinue, activity and time,
> When these five excellences are present
> All one's deeds, whatever is wished for, will be acomplished.

And what are these five that are referred to here as the excellent person, the excellent place, the excellent retinue, the excellent time and the excellent activity?

(a) The first is a great being who has acomplished his aim. He cannot be a heretic or one with perverted views. Nor can he be a sinner, such as one who has succeeded in breaking his vows. As it is written in the *rTsa rgyud rdo rje khros pa*:

Furthermore, [with regard to the 12 categories of Buddha-word[40]]: Because the *tantra* texts are divided into two categories, *sūtra* (*mdo sde*) and commentary (*'bum sde*), there are *sūtra* of Vajrakīla. Because the fundamental texts are composed in verse, there is verse (*gāthā*). As evidenced by an abundance of examples, there are hymns of praise (*geya*). Because of the way in which Rudra was subjugated, [38] there are marvellous stories (*adbhutadharma*). Because there are introductions to all of the tantric traditions, there are introductions (*nidāna*). And so it goes with the rest.

Also, that which is to be done with body and speech, the teacher reveals in *kriyātantra*. That which is to be done with the mind, the teacher reveals in *yogatantra*. Activities of both body and mind, the teacher reveals in *ubhayatantra*. And the enjoyment of the five meats and five nectars constitute the teachings of the *niruttaratantra*.

Then, [as for the *tripiṭaka*]: Since the doctrines of Vajrakīla are manifest in a manner beyond the reach of the rational mind, they pertain to the *abhidharma piṭaka*. Since they teach many fundamental and secondary vows, they pertain to the *vinaya piṭaka*. And, since they demonstrate both relative and ultimate truths, they pertain to the *sūtra piṭaka*.

[272] Further, [with regard to the three trainings]: Because [the Vajrakīla doctrines contain] many teachings concerning the bestowal of wise counsel and the protection [of vows], there is training in morality (*śīla*). Training in wisdom (*prajñā*) is demonstrated by the teachings on voidness, and the many meditations (*dhyāna*) on the generation and completion stages reveal training in meditation (*samādhi*).

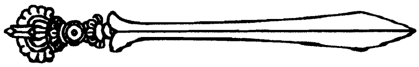
Finally, because [the *tantra* of Vajrakīla] explains the five excellences, it is the king of *tantra*. Because it explains the 64 series of transmitted precepts, it is the best of *āgama*. And because it explains the 108 oral precepts, it is the final reality of *upadeśa*.

As it is said in the *dKar po gnas lung*:

> Vajrakīla is the king of *tantra*,
> Vajrakīla is the best of *āgama*,
> Vajrakīla is the ultimate truth of *upadeśa*.

And it is manifestly obvious that this is so.

That concludes the introduction of the *tantra*.



---

[40] *sūtra, geya, vyākaraṇa, gāthā, udāna, nidāna, vaipulya, jātaka, adbhutadharma, avadāna, itivṛttaka, upadeśa.*

For the third, there are two kinds of place that are in harmony with authoritative tradition: those which accord with general custom, and those which accord with the lore of our own tradition. The first of these would be the kind of place in which the landscape slopes gently down to the east, spreads out in the south, is protected in the west and rises up to the north. Or it is also good if the mountains or rocks slope down to the east, mountains or rocks hollow out in the form of a baisin to the south, mountains or rocks stand like the throne of a king to the west, and there are mountains or rocks like the mantle of a queen in the north. More precisely, one should check to see that there is no sign of smoke from the god of fire in the southeast, no pointed spears of *rākṣasa* in the southwest, no banner of the wind god in the northwest, and no pit of Īśāna (Śiva or Rudra) in the northeast. Secondly, sites that accord with our own tradition: If there are mountains or rocks in the haughty form of the Vajra Youth, [276] the lord (Vajrakumāra) will soon come. If there are mountains or rocks in the haughty forms of the wrathful kings, [41] the *daśakrodha* deities will soon come. If there are mountains or rocks in the haughty forms of the animal-headed messengers, the *piśāci* will soon come. If rocks in the southeastern corner plunge precipitously like wild beasts, the Dog-faced mothers will soon come. Four lakes being enclosed in the southwestern direction indicate that the bSe-mo sisters will soon come. If there exists anything like the *puruṣakiṁkāra* rising up in white armour in the northwest, the attendant manservants will soon come. And the presence of something like a black woman waving silks discernable in the northeast means that the Rematī group will soon come.

As for the fourth [category of excellent sites for evocation], happy places in harmony with one's own mind: From the uplands descends water, free of contamination and the lowlands are abundant with fertile forests of deciduous fruit trees, resounding with the various cries of a multitude of birds. As it says in the *Guhya-tantra*:

> A grove of many flowers
> Where the mountains are like heaps of jewels,
> A pleasure garden of wish-fulfilling trees,
> Alive with the honking calls of geese
> And the pleasant cries of a multitude of birds,
> Where the sky opens up like an eight-spoked wheel
> And the earth resembles the eight petals of a lotus,
> A spot with lovely views facing east.

Secondly, with regard to excellent places for attainment: [277] The sky should be like a sword, the earth a triangle, and there should be thorny [bushes and trees] growing on all sides. As it says in the *Kīlanirvāṇa-tantra*:

> With regard to the best of ferocious sites:
> There are charnel grounds, solitary trees and cross-roads,

With purified intellect, one who has meditated upon the *tantra,*
With clear, profound *samādhi,*
An expert in the meaning of the [three] baskets of teachings
And the nine *yāna,*
A fearless hero possessed of faith with a mind of loving compassion,
Thus is described the *vidyādhara guru.*

As it says here, the supreme being is endowed with eight profound virtues. When only six are completed, this is mediocre, and the inferior [aspirant] must possess at least three.

On the other hand, he may possess just two noble qualities: the virtue of a pure [transmission of Dharma] and the goodness of his own nature. [274] As for the first of these: the superior *sādhaka* is learned in the *tantra piṭaka* and all of the other teachings, the middling has a knowledge of the 18 *tantras*, and the lowest must at least possess an unmistaken knowledge of his own cycle of texts. Secondly, [with regard to his natural disposition]: he must be good at heart, forbearing, with great faith and compassion, and devoted to his practice. As it says in the *Kīlanirvāṇa-tantra*:

The perfect master, having previously generated love and
compassion,
Should engage in the practice of the *bhavakīla.*

This citation makes the matter clear.

(b) The second [excellence] is the place. [40] A location such as the dwelling of a murderer or wicked sinner, the house of a wretch, a porch or pathway; in none of these will the *sādhaka* achieve a successful conclusion to his practice. There are just two kinds of excellent place: places of evocation and places of attainment.

There are four good places of evocation: a place that has been greatly blessed by the presence of a buddha, a place that has been made auspicious by *siddhas*, a good place for practice, being in harmony with the laws [of geomancy], and a happy place in which the mind is at ease. With regard to these, it has also been said in the *Kīlanirvāṇa-tantra*:

There are four kinds of best place: those [hallowed] by the doctrines,
Auspicious with the customary [auguries], blessed and happy.

[275] And that makes the matter clear.

With regard to those, moreover: Rājagṛha and the Vulture's Peak mountain in Magadha exemplify the first kind of place — those in which the Buddha has set his feet. And the Lion's Cave in sPa-gro stag-tshang, Bhutan, exemplifies the second — an auspicious place of *siddhas.*

> The time for evocation is during the first month
> of each of the four seasons,
> The time for attainment is during the middle month
> of each of the four seasons,
> The time for engagement in the rites is during the final month
> of each of the four seasons.

And [the same text] also says:

> And when the moon is high, everything can be repelled.
> When the moon is low, everything can be captured.

And, in particular, it says:

> During the first month of each of the four seasons,
> avert by striking [with the *kīla*].
> During the middle month of each of the four seasons,
> repel with the *zor*,[45]
> And during the final month of each of the four seasons
> one should engage in the pure activities.

Secondly, with regard to the moon's phase, it is written in the *Guhya-tantra*:

> During the three months of spring, strike with the *kīla*
> On the 14th (best), on the 16th (mediocre), and on the 22nd (inferior)
> With one's gaze toward the east or southeast.
>
> During the three months of summer, strike with the *kīla*
> On the eighth (best), [279] the 15th (mediocre) [43] and the sixth
> (inferior)
> Facing the northwest or northeast.
>
> During the three months of autumn, strike with the *kīla*
> On the 20th (best), the 18th (mediocre), or the 23rd (inferior)
> With one's gaze to the north-northeast or the west.
>
> During the three months of winter, strike with the *kīla*
> On the (A:) 12th/(B:) 13th (best), the 16th (mediocre), or the 29th
> (inferior)
> With one's face turned to the north or south.
>
> During the three months of spring, the time for turning away [hostility]
> Is on the 17th or 19th (best), the first phase (mediocre),
> and the 28th (inferior).

---

[45] A magical weapon that is hurled at the enemy. See below, p.244 *ff*.

> Sites with the tracks of many dangerous beasts,
> A sword-like sky and triangular earth,
> And trees with thorns to the side.
> Just there one should stay for the wrathful attainments.

Such a citation makes the matter clear.

(c) With regard to the excellent retinue: will those with broken vows, those with evil dispositions, and those defiled with sins of malice all come? They will not come. [The noble retinue] is marked by distinction of character. [42] First of all, as it is said in the *rTsa rgyud rdo rje khros pa*:

> Faithful, strong in their vows, devout and diligent,
> With intellects purified by training in the three wisdoms,[41]
> Those who have completed their recitations of the root *mantra* and
> Those for whom there is little difference between purity and
>   defilement,
> Experts in drawing the *maṇḍala* — of such is the retinue composed.

The best [students] are those who have all of the virtues listed above. Mediocre [students] have six [virtues] and the inferior must have at least three.

[The retinue], furthermore, consists of those who cheerfully attend to their instructions, those who are free of spiteful arrogance, those with great determination in their ascetic observances, and those who faithfully engage in the practice of *sādhana*. Analysing them, we can distinguish four types: the retinue of those engaged in the practice of the outer and inner symbols, the retinue of beings who sweep away the dust, the retinue of females who delight the mind, and the retinue of those who present offerings of worship. [278] Members of the first group perform such tasks as cooking the food. The second group take away the ashes, make the fire and draw water.[42] The third group is made up of those with the appropriate characteristics of yogic partners. The fourth know all the methods of service and worship and it is required that they do not break the regular continuity of their practice, even when they are feeling unwell.

(d)[43] The excellence of time. Will the practice be successful if one engages in it whenever one pleases, considering calculations of whatever is above to be merely useless gossip? It will not. There are four astrological calculations to be considered: [the position of] the moon, the number of its phases,[44] the fixed stars, and the planets. As it says in the *Guhya-tantra*:

---

[41] The wisdoms of hearing, contemplating and applying the Dharma.

[42] Duties of the first and second groups reversed in both mss.

[43] B reads 'secondly' (b) instead of 'fourthly' (d).

[44] The moon has 30 phases, beginning with the new moon. The bright fortnight culminates in the full moon (phase 15) and the dark fortnight ends with no visible moon on the 30th.

obstructors,[50] one should gather together the materials for a burnt offering, the magical *zor*, powerful substances of sorcery (*thun rdzas*), enchanted mustard seed,[51] a skull with evil signs, venomous blood, frankincense, [281] human fat, the shroud of a corpse, tree bark,[52] an effigy and the wherewithal for inscribing magical wheels (*cakra*).

Now, as for the requisits that avert inner misfortunes, this topic also has two parts: antidotes to the activities of the concatenation of diseases, and antidotes which deprive the defilements of their power. With regard to the first of these: one requires wind medicine to counteract wind disorders, cooling medicine as an antidote to fever, warming medicine to counteract cold, ginger and mollasses for bilious complaints, and one should prepare a compound of these simples if the disorders all arise together. One should also keep such items as a lancing knife (*btsags cha*), a surgical needle (*thur ma*) and herbs for moxibustion (*spra ba*). Secondly, in case of the arising of defilements: generate love to counteract anger and apply [meditation upon] loathsomeness to desire. Follow the chain of cause and effect to oppose ignorance, or, if more is required, striving toward an understanding of the lack of inherent existence of all phenomena, one will be liberated by merely recalling the profound instructions of the *guru*. Blessings arise by just such a meditation, and thus one equips oneself.

(iii) Thirdly, requisits for the divine attainments: Having established a powerful retreat hut on auspicious earth or majestic rock, in its centre, within an area one full fathom across, one constructs the *maṇḍala* with four walls measuring one cubit [in height]. All around that one should draw with fragments of skull, a circle divided into eight segments in order to lay out the charnel grounds. [282] In order that the superiority of enjoyment (i.e. the *saṁbhogakāya*) may be attained, [the *maṇḍala*] should be constructed of five varieties of precious substance and five kinds of grain. One should also incorporate five kinds of medicinal herb in order that diseases may be few, and five kinds of perfume in order to achieve fame. [45] Set up a vase of treasure and attach to it a mirror in which one can see how things really are. If [within the mirror] there is any prominent elevation in the east, wealth will decline. Any prominent elevation in the south[53] means that sickness will come. An elevation in the west indicates the waning of vitality and any elevation in the north fortells the severance of one's lineage. A prominent elevation in the centre means that evil will befall oneself. [Ideally,] the northeast should be slightly lower than the rest.

Platforms for the guardians should be set up in the four corners, four digits in height, and the four walls that are there should each be built up to a cubit in height.

---

[50] A reads 'in order to repel *'dre* (demons).'

[51] A: *bzlas yung*, B: *bzlas nyungs*.

[52] Probably birch bark, a favorite medium for the inscription of *mantra*, is meant.

[53] Ms A omits both south and west.

During the three months of summer, the time for turning away
Is on the second,[46] the fifth and 15th (best),
The third phase (mediocre), the 14th and the 16th (inferior).

During the three months of autumn, the time for turning away
Is on the 20th (best), the fifth and third (mediocre), and
the second (inferior).

During the three months of winter, the time for turning away
Is on the 18th (best), the 20th (mediocre), and the 27th (inferior).

So it says. And, as for the rest, the constellation of stars called the Deer's Head (Mṛgaśirṣa), the planet Jupiter, and the sun known as 'the sun of Māra' are suitable for entrustment to the wrathful rites. For the evocations, also, the same stars and planets are auspicious.

(e) Fifthly, is it proper to engage in the practice without having any articles or provisions? It is not. Here there are also five excellences: provisions of food for sustenance, [280] provisions of antidotes to avert misfortune, provisions for the divine attainments, provisions for the fulfilment of one's vows, and provisions for the destruction of the enemies and obstructors.

(i) As for the first of these, provisions of nourishing edibles: Is it suitable that the supports and provisions for the practice be impure? It is not! The food and drink of which one partakes during the period of *sādhana* [retreat] should be prepared to the best of one's ability. If there is still no success, *spogs chog* (? unknown) is required.

(ii) With regard to the second requisit, antidotes against misfortune, there are two: those that avert the outer misfortunes and those that avert the inner. The first of these also consists of two: those that avert the enemies and those that avert the obstructors. With regard to the first of these: retreat houses that have been established for some time are already adorned with power,[47] [but a new house] should be equipped with a cellar, a balcony, an outhouse, a loft or storeroom[48] and within that place should be kept armour, shields, [44] bows and arrows, spears, the machinery [of warfare] (*'khrul 'khor, yantra*)[49] and the hurling devices of *the'u rang* demons (*sgyogs the rang rkang*). Secondly, in order to repel

---

[46] Ms B notes that there are some who say 'the first phase' instead of 'the second.'

[47] A note in ms A associates this power with *brag bzang po*, 'an auspicious rock.'

[48] With regard to the list of architectural features listed here, *rbab khung* may be a kind of magical pit within which enemies are imprisoned, hence 'cellar' or 'dungeon'. *mda' gYab* is a balcony or porch. *yang khang* could be any kind of extension, lean-to or shed. *brtsegs khang* indicates an upper storey and *mdzod chung* is a boxroom, a small 'treasury' or storage room.

[49] *yantra* may also consist of diagrams and other magical devices.

Next, in the centre of the *maṇḍala*, one establishes a mighty throne of the doctrines composed of human skeletons, complete with shanks and calves, with the soles of their feet turned upwards. On top of this one places the torso of a wolf or a human rib-cage, and within this, out of various kinds of flesh and various hearts and grains, should be constructed the central *bali* (*dkyil gtor*) of Mahā Śrī Heruka (Vajrakīla) for the rites and activities. Generating the hosts of blazing deities [of the Vajrakīla *maṇḍala*] above this, they are presented with offerings of the choicest morsels of food and drink and this practice should be maintained for one year or throughout the whole of one's life. One should become absorbed in this recitation at dawn and dusk. Cover it with clouds of [the smoke of] human fat and set up a parasol of peacock feathers.

To the right of this, excellently lay out the *bali* of the pledge. Generating the five Supreme Sons, offer them the choicest morsels of food [283] and once every month you should pledge yourself to their service.

To the left or behind, set up three *bali* cakes: an outer *bali* for the generation of the five external goddesses, an inner *bali* for the generation of the five inner goddesses, and a secret *bali* for the generation of the goddesses of the five sensual enjoyments (*kāmaguṇa*).

In front, set up the haughty *kīla* of the lord, complete with throne, and attach to it hanging pennants of dark blue silk. In front of this should be set out a skull filled with grains of barley containing the 51 *kīla* of the *maṇḍala* deities. Otherwise one should set out a collection of small *kīla*: the 21 striking *kīla*, the 108[54] *kīla* of the attainments and the speedily active *kīla*.

In the corners [of the *maṇḍala*], on the platforms of the protectors, one should lay out *bali* as well as the sacred items particular to each. On their platform in the southeast are to be placed sacred items for the Śvanmukhā group. [46] In the *tantra* it is written:

> Lay out the items of the Dog-faced mothers:
> Wolf, jackal, fox and dog.
>
> Lay out the items of the four bSe-mo sisters:
> Oil, fat, milk and blood.
>
> Lay out the items of the attendant *puruṣakiṁkāra*:
> Arrows with silks, and the pelts of tiger and leopard.
>
> Lay out the items of the Rematī gang:
> Black sheep, black bird,[55] black horse and the flesh of a child of
> incest.

---

[54] Ms A gives the number as 101.

[55] Item omitted in ms B.

[284] Upon a throne in the centre, lay out
A proud *bali* of the glorious Great Horse
Encircled all around with wine and blood.[56]

So it says. And, furthermore, all manner of burning items are to be spread out in the direction of the fire gods in the southeast, all paraphernalia of subjugation are to be spread out in the southwestern direction of the *rākṣasa*, magical *zor* in the direction of the wind gods in the northwest, items of sorcery in the direction of the powerful *īśāna* in the northeast, and, in front of oneself, one should spread out all the items of worship and offering. And one should turn the wheel of the life force in the southwest.

(iv) Fourthly, with regard to the requisits for the fulfilment of one's vows: Over that place should be stretched a canopy of human hide, [fringed] with the skins of children to filter out the afternoon sun. The uppermost tip should be adorned with the heart [of Rudra] and one should set out votive offerings of wet and dry skulls. Adorned with garters of inflated intestines, lay out a heaving mound of human flesh and haphazard pieces of human bone. With the blood of the triple universe, arrange the bloody red *bali* and special choice morsels for the glorious lord. Set out a feast with *bali* and a host of foodstuffs for the assembly.

(v) Fifthly, as for the articles that slay the enemies and obstructors: Revolve the wheel of the life force and create an effigy of the life force. Then prepare for it an imprisoning triangular pit, as it says in the *tantra*:

The circle and the triangular pit are two.
Each being separate, they are not one.

The effigy and the doll are two.[57]
Imagining them as one, of separate substances,
[285] Insert the effigy as the heart of the doll.

As it says here, one should make a doll of parched barley flour. In the *tantra* it is written:

Earth from an ant-hill and dust from a footprint,
[47] Excrement, urine and fragments of clothing
Are taught as substances from which the doll should be made.

---

[56] Interlinear notes in both recensions begin, 'If you have the sacred items, there is power. Whose power is greater than one's own?' They then point out that the items for the bSe-mo are to be placed in the southwest, those for the *kiṁkāra* in the northwest, and for Ramatī in the northeast.

[57] *liṅga*, 'effigy', is the receptacle of the enemy's life force. *nya bo*, 'doll', is the receptacle of the enemy's body.

Human skin, birch bark and various kinds of paper
Are taught as substances on which the effigy should be drawn.

Then the text goes on to teach six material substances [for the manufacture of the doll]:

Earth with the marks of coming and going,
Leaves of the head,
Pieces of snow,
Vairocana,
The absence of flesh
And cloth from the field make six.[58]

And one should prepare the doll with such substances as clay from an ancient temple or *stūpa*, earth from the homestead of a deceased family line and earth from the site of a murder, battle or execution[59] and it should have wooden sticks for bones. In order to send forth diseases of the blood, one should mix in various kinds of blood. In order to send forth diseases of heat, one should add herbs that cause heat. In order to slay by the knife, one should add the blood from a blade. If opposing the activities of demons, one should mix in some clay from a holy statue. And in order to complete its manufacture, one should prepare its heart in the form of an effigy, complete with personal name and lineage.

Secondly, with regard to drawing the effigy, it is taught in the *tantra*:

The time, the artist and the ink are three.
The time is when the Pleiades[60] are beneath the horizon.
The artist is one with a virtuous nature.
The ink is a mixture of ordure and blood.
These are the three by which it is made.

When drawing the effigy of a king, make it a full cubit in length,
But that of a monk may be a fraction of this. [286]
Draw the effigy of a male a full handspan in height,
That of a woman, the length of the index finger,
And a child may be drawn just four digits high.

---

[58] Interlinear notes in both mss explain 'earth with the marks of coming and going' as dust from a footprint, 'leaves of the head' means hair, 'pieces of snow' is nasal mucus, 'Vairocana' is faeces, 'the absence of flesh' is urine and 'cloth from the field' means a piece of the victim's clothing.

[59] *mi phung sa*, earth from the place where a man has been killed.

[60] *smin drug*, the Pleiades, a constellation of six stars in the form of a flame, razor or knife, is the third station of the moon with fire as its ruler.

Thus it is written. Also, at the time of inscribing the effigy wheel (*liṅgacakra*), one should neither breathe upon it nor touch it with one's hands. Using freshly prepared ink, one should write down his family lineage on the crown of the head and inscribe his personal name on the heart. Writing his nickname (*bla dvags*) on the thighs, the names of his descendents should be inscribed upon the groin. As for the *mantra*: write HASAYARA on the forehead, ĀVEŚAYA on the navel, ŚĪGHRAṀ on the arms and legs, and JVALAPAYA on the tongue. Write TATHĀYA upon the top of the head and BIDAYA on the genitals. In a circle around the outside of the figure inscribe the words OṀ LAṀ HŪṀ LAṀ,[61] writing it in every quarter so that it is completely enclosed. Around the outside of that, inscribe a circle of the *mantra* of the ten wrathful kings and [48] enclose that within a circle of the *mantra* of the protectors.

Prepare the skull of a victim of leprosy as a receptacle for the effigy by inscribing the words ŚĪGHRAṀ upon its forehead, TATHĀYA upon the crown of the head, BIDAYA upon the ears, HASAYARA on the projection at the back of the skull, ĀVEŚAYA on the throat, and JVALAPAYA on the palate.

According to other sources, the skull of a dog should be prepared for the supression of obstructors by inscribing the words HASAYARA between the eyebrows, ĀVEŚAYA on the muzzle, ŚĪGHRAṀ on the cheeks, JVALAPAYA on the roof of the mouth, TATHĀYA on top of the head, and BIDAYA along the lower row of teeth. The rest should be just as before.

These are the six essential conditions [for success in the rite]: Oneself must be clearly visualized as the deity and the prepared effigy must be seen to contain the victim in reality. The imprisoning fiery pit must clearly be seen as the mouth of the arrogant lord (Vajrakīla) [287] and the thorns [on the enclosing circle of sharp sticks] must be the Kīla protectors. The magical blood must be seen in the form of weapons and, when the victim is struck by this substance being flung, his own blood is substituted and he putrifies. All this should be vividly imagined.

Transfixing the body of the doll in ten places, one sets up the *kīla* of the ten wrathful kings. Piercing the body in four places, one fixes the *kīla* of the four gatekeepers. Nailing him with six extra *kīla*, one sets up the *kīla* that sever his connection with the sky and bind him to earth.

Furthermore, whilst engaged in the preliminary acts of invocation and service to the deities, the doll should be displayed on its back with its head pointing away. At the time of the final magical achievement, however, the doll should be placed face down with its head forward in the direction of oneself. All this is of great importance.

That concludes the section dealing with the fundamentals of the ritual acts for the attainment of *siddhi*.

---

[61] *laṁ stambhe*, "The syllable LAṀ is used for suppression/paralysis." *Sādhanamālā*, p.532. See also below, p.239.

(2) The second general topic of discussion is the prior approach (*sngon 'gro, pūrvaṅgama*) to the triple *maṇḍala* together with the sequence of steps for the attainment of its various activities. This teaching is set out in two parts: (a) the prior approach and (b) the actuality of the triple *maṇḍala*.

(a) There are seven steps in the preliminary approach: (i) establishing the boundaries (*sīmābandha*), (ii) opening the symbolic doors, (iii) paying homage to the symbols, (iv) applying the sect-marks (*rtags gdab pa*), (v) confession of sins, (vi) the descent of blessings, and (vii) sanctifying the three articles. All of these constitute the general preliminaries [49] for all magical rites, both peaceful and fierce.

(i) Concerning the first among them, [288] there is a rule of three (*mdo gsum*) for establishing the boundaries comprising the *maṇḍala*'s blazing borders, and this applies to the eight roots in such a way that 33 branches are derived. Without a knowledge of these, no boundaries can be established. And what are the eight roots? The first of these is the person who performs the task of establishing the boundaries, and he must be one of three kinds. The second concerns the [three] extraordinary means of establishing the boundaries in all directions. The third is the threefold essential meaning of establishing the boundaries. The fourth concerns the three important systems for the establishment of boundaries. The fifth is the three original sources from which the explanations of those three systems arose. The sixth concerns the manner in which the threefold result arises at the time of establishing the boundaries. The seventh is a discussion of the nine topics that derive from a multilayered threefold analysis of the boundaries. And the eighth deals with the threefold fruit of establishing the boundaries.

With regard to the first of these, the three kinds of person who perform the task of establishing the boundaries: The superior person is one who has gained an unmistaken understanding of the view, the mediocre person is one who is well established on the stage of deity generation (*utpattikrama*), and the inferior is a person who must assign the task to his teacher. Furthermore, the superior person establishes the boundaries without accepting or rejecting anything, due to his realization that all phenomenal appearances are the *dharmakāya*. The mediocre person, because he recognizes all appearances as the deity, establishes boundaries free of demons. [289] If an inferior person cannot properly establish the boundaries, demons will arrive and so, in order to prevent the coming of demons, it is necessary that the rite of establishment be performed on his behalf.

Secondly, explaining the extraordinary means of establishing the boundaries. This has three components: Outwardly there is the ceremonial performance of the ritual, inwardly there is the annihilation of difficult circumstances and obstructions, and secretly there is one's realization, be it subtle or coarse.

Thirdly, with regard to the nature of the boundaries: There is the essential boundary of the view, the personal boundary of the stage of generation, and the protective boundary of *mantra* and *mudrā*. [50]

Fourthly, concerning the three important systems for the establishment of those three types of boundary: The visible boundary is defined by fire and blood, the generation stage boundary is set up by the wrathful deities, and the boundary of *mantra* and *mudrā* consists of sharp weapons.

Fifthly, with regard to the three original sources from which those explanations arose: Setting up the boundary of fire and blood is taught in the *Ma gshin gyi rgyud (Deathless Tantra)*, a protective circle of wrathful deities is taught in the *Zhi khro'i rgyud (Tantra of the Peaceful and Wrathful Ones)*, and a wall of weapons is taught in the *Yang phur gyi rgyud (Kīla Continuation Tantra)*.

Sixthly, regarding the necessity of the ritual: By the establishment of the outer boundary, all mundane involvements are quelled. Due to the establishment of the inner boundary, no hindrances will arise, and by establishing the secret boundary, the mind will be established as the *dharmakāya*.

Seventhly, analysing those three in depth: There is a visible boundary set up against humans, an invisible boundary installed against obstructing demons, [290] and a subtle boundary established against discursive thought. For the first of these, payment is made to the owner of the land to ensure his permission and then he is instructed, "So long as I remain here engaged in meditation practice, and have not come out [from my retreat], please do not disturb me." The second, invisible, boundary is of three types: outer, inner and secret, and each of these also is of three types. The outer outer boundary is established by making a proclamation of truth whilst dispensing the golden libation. The inner outer boundary is set up by erecting four stones for the four great kings. The secret outer boundary is established by nailing down *kīla* for the ten wrathful kings. The outer inner boundary is marked by designating the outside of one's door as the purified passageway of [the wrathful king of the south] Yamāntaka. The inner inner boundary is marked by designating the inside of one's door as the purified passageway of [the wrathful king of the north] Amṛtakuṇḍalin. The secret inner boundary is achieved by trampling down the vow-breaking *dam sri* demons beneath the flagstone at the threshold. The outer secret boundary is set up by generating the ten wrathful kings for the protection of the place. The inner secret boundary is set up by generating Vajrakumāra for the protection of oneself. [51] The secret secret boundary is achieved when the local gods and demons are given their orders.

Eighthly, the result of all this is that one attains the *trikāya* due to the infallability of cause and effect.

In that way, by each individual subject being analysed into three, [291] there are 33 topics, without a knowledge of which one will be unable to establish the boundaries.

That concludes the section dealing with the *maṇḍala*'s blazing borders.

(ii) Secondly, with regard to opening the symbolic doors: Opening the door on the eastern side of the *maṇḍala,* one gazes in and looks straight ahead, contemplating all that is seen from the lord [in the *maṇḍala* centre] to the gatekeepers [at the periphery], whilst reciting the words:

HŪṀ Both myself and the retinue of gods in the *maṇḍala* assembly
Have never been separate from the beginningless beginning.
But due to obscurations which are the confusion of ignorance
We have become veiled by clouds of mental darkness
    [consisting of] erroneous views
And I have not beheld the faces of the hosts of gods in the *maṇḍala.*
Therefore I pray that this door of the *maṇḍala* be opened that
    I may enter.
So long as the mass of the darkness of ignorance has not been
    dispelled
I pray that the light of the sun and moon of compassion may shine.
OṀ [ŚRĪVAJRA]KUMĀRA JÑĀNAMAHĀMAṆḌALA SARVADEVA
MAHĀKĀRUṆIKA SAMAYA HOḤ. PRAVEŚAYA PHAṬ.

Thus one recites.

(iii) After that one pays homage to the symbols of realization by reciting as follows:

HŪṀ The fundamental *maṇḍala* of the primordial state
    is the *dharmakāya,*
The circle of wrathful kings in the ten directions
    is the *saṁbhogakāya* and
The Supreme Son Kīla who embodies all *vajra* [deities]
    is the *nirmāṇakāya.*
[292] To the host of deities[62] of the radiant triple *maṇḍala*
I am totally dedicated in great amazement and wonder.
I therefore pay homage with dance and symbolic gestures.
OṀ ŚRĪVAJRAKUMĀRA JÑĀNAMAHĀMAṆḌALA SARVADEVA
ĀKĀRAYĀMI NAMO.

(iv) And then one applies the marks: [52] In order to bring oneself into alignment with one's brothers [in the cult of Vajrakīla], as the marks of the wisdom deity one applies spots of blood to the raised areas of both cheeks and the bridge of the nose. With a handful of human ashes one marks the crown of the head, the throat and heart and draws a *khaṭvāṅga* on the forehead. With a smear of fat one draws a *viśvavajra*[63] and half-moon upon the heart. In this way one creates a *vajra* connection and demonstrates allegiance to the group.

---

[62] B: Supreme Son.

[63] B: *vajra.*

(v) Next one makes a confession of moral defilements and downfalls to the *maṇḍala* of purity. This follows a rule of four, so that the eight roots [of this topic] divide into 32 branches. As for the eight roots: The first of these concerns the four kinds of person who make the confession. The second consists of the four kinds of sin which are the subject of confession. The third is made up of the four [holy] objects to whom the confession is made. The fourth concerns the four important adjuncts of confession. The fifth root topic deals with the four great systems of confession. [293] The sixth concerns the four *ācārya* who are the experts on confession. The seventh is the four points of reference required for the confession. And the eighth consists of the four methods of making confession.[64]

As for the first root topic, the four kinds of person: The first is one who has taken vows of refuge, the second is one who has achieved the arousal of *bodhicitta,* the third is one who has gained empowerment, and the fourth is one who has a knowledge of the generation and perfection stages. Each of these is obliged to make confession but, ordinarily, due to the great primordial mental distractedness, the flow of confessions is severed.

Secondly, as for the sins which are the subject of confession, there are four of these: The first is any undeclared personal impurity, the second is any loss of the vows of monkhood (*prātimokṣa*), [53] the third is any degeneration in the arousal of *bodhicitta,* and the fourth is any downfall in the *samaya* of secret *mantra*. All of these must be confessed.

Thirdly, with regard to the four holy objects to whom the confession is made: The first is the *guru,* the bestower of blessings. Second is the *devatā,* the bestower of *siddhi.* Third is the *sugata,* the compassionate protector, and fourth are the *mātṛ* and *ḍākinī* who keep a record of one's good and bad actions. To all of those it is necessary to make confession.

Fourthly, concerning the four important adjuncts of confession: [294] The first confession is made and confirmed through the view of realization. The second confession is made and confirmed by meditating on the generation and perfection stages. The third confession is made and confirmed by protecting the *samaya,* and the fourth confession is made and confirmed by wailing and lamenting one's suffering.

Next the fifth root topic, four great traditional systems [of confession]: In keeping with the view, the first confession is made with regard to (or within) the vastness of the *mātṛ* mothers. With regard to the generation and perfection stages, the second [confession is offered to] the supreme wisdom body (**paramajñānakāya*). The third confession concerns the 28 *samaya* vows which must be protected.[65] As for wailing and lamenting, one confesses like this to the wisdom *ḍākinī,* and this is the fourth.

---

[64] A adds *'bras bu,* result [of confession], as the ninth topic but does not elaborate.

[65] Consisting of three roots and 25 branches. See below, p.324.

Sixthly, concerning the four experts on confession: It was the *brahmin* with a human skull who made confession with the vastness of the view. It was the precious Sangs-rgyas ye-shes of gNubs who devised [the style of confession to] the supreme wisdom body. It was the lord Ti-tra Mati who mastered the 28 *samaya*, and it was the *ācārya* dPal-dbyangs of gNyan who devised the system of confessing to the wisdom *ḍākinī*.

Seventhly, regarding the necessary four points of reference: For the purification of the ultimate purpose (*yang dag don, tattvārtha*), one confesses with reference to the vastness of the view. For the purification of both deities and men, it is the supreme wisdom body that has jurisdiction. [54] For the purification of both root and branch [defilements], [one confesses] the 28 *samaya*. And, with regard to the purification system of the *mātṛ* and *ḍākinī*, one makes confession to the wisdom *ḍākinī*.

Eighthly, [295] concerning the four methods of making confession: Downfalls in the view are confessed by making the lion's roar of no self nature (*niḥsvabhāva*). Downfalls in meditation are confessed by burning them away with the fire of *samādhi*. Downfalls in action are confessed by washing them with the urine of an elephant. And the confession of anguish is made by melodies of wailing lamentation. This is the fourth. By making confessions in these ways, each of the various downfalls is declared in the appropriate manner.

(vi) Then follows the descent of blessings: Reciting JAḤ HŪṀ VAṀ HOḤ and snapping the fingers together, one imagines the arrival of one's root *guru* and all the *gurus* of his lineage, surrounded by 100,000 heroes and heroines who fill the space of the sky. Beneath them, upon the five sorts of throne of the five families, appear all the buddhas of the three times. Beneath them, one imagines that many hundreds of thousands of *vidyādhara* arrive, encircled by their retinues of *mātṛ* and *ḍākinī*. Uttering SAMAYA HOḤ, the female consorts are invited and, with the words SAMAYAS TVAṀ, they are welcomed by the males and all join together in union. The nectar of *bodhicitta* that descends from their points of union melts into the crown of one's own head and one imagines that all the sins and obscurations of body and speech are purified. Uttering A LA LA HOḤ, one envisages the attainment of *siddhi*.

> HŪṀ Bestow the blessings of great blessing, [296] oh Blessed One.
> Bestow the empowerment of great power, oh Blessed One.
> You must bestow empowerments on me, the supreme practitioner, and
> Cause your blessings to descend upon this supreme place!

One should play music whilst reciting this, and send forth billowing smoke of burning incense. [55]

(vii) With regard to the three articles of blessing, this is taught in groups of three in such a way that the eight roots give rise to 37 branches. The first of the eight roots concerns the three substances of the blessings. The second concerns the three vessels in which they are to be displayed and the third concerns the three actualities of the arrangement. The fourth root deals with the three purifications and what purifies what. The fifth is the way in which the three *mudrā* are made, and what they indicate. The sixth explains what object generates which deity in generating the three deities. The seventh concerns the outer, inner and secret levels of the descent of blessings, and the eighth deals with the number of recitations to be counted when reciting the three kinds of *mantra*.

Firstly, with regard to the three substances of the blessings: To the right should be placed the white *amṛta* (nectar) which bestows blessings. To the left should be placed the red *rakta* (blood) which bestows blessings, and in the centre [297] should be placed the blue *bali* (offering cake) which bestows blessings. This is the order in which it is taught that they should be displayed.

Secondly, with regard to the three vessels, it is written in the root *tantra*:

> The skull of a man, the skull of a woman, and the skull of a
> hermaphrodite,
> Are employed for the *bali*, *rakta* and *amṛta*.

As it says here, one should place the *amṛta* in the skull of a hermaphrodite, place the *bali* in the skull of a man and place *rakta* in the skull of a woman. So it is explained.

Thirdly, concerning the three actualities of the arrangement: The first pure morsel of the offerings should be mixed with nectar. The food destined for the glorious lord should be prepared of various kinds of grain and decoratively ornamented. And warm blood of various kinds should be arranged together with a variety of meats.

Fourthly, with regard to the three purifications, [56] it is written in the *tantra*:

> By RAṀ YAṀ KHAṀ they are burned, cleansed and washed.

As it says here, one should meditate that blazing fire from the syllable RAṀ burns away faults and offences, wind arising from the syllable YAṀ scatters the ashes, and water arising from KHAṀ washes clean. Furthermore, it also says in the *tantra*:

> They are blessed by the three seed syllables.

Accordingly, the *amṛta* is blessed by the white syllable OṀ, the *rakta* is blessed by a red ĀḤ, and the *bali* is blessed by a dark blue HŪṀ. Thus it is taught.

Fifthly, concerning the three *mudrā*: One makes a gesture of swirling a vessel of conch shell for the *amṛta*. One makes a gesture of swirling a wooden dish for the *bali* and, for the *rakta*, [298] one makes a gesture of swirling a lotus.

Sixthly, regarding the three deities that are generated: Amṛtakuṇḍalin arises from the bubbles of *amṛta*, Trailokyavijaya emerges from the effervessence of the *bali*, and Hayagrīva is born from foam on the *rakta*. These are also the guardians that protect all that is to be kept safe (i.e. the *samaya* vows).

Seventhly, concerning the bestowal of blessings, there are both extensive and abbreviated [systems of explanation]. The extensive system consists of three parts in which are explained three methods of blessing.

Firstly, with regard to the *amṛta*, the three are: the outer mode of blessing the *amṛta*, the inner mode, and the secret mode.

In the first of these one imagines that, from the vessel of *amṛta* which is the inconceivable skull of a hermaphrodite, arises a syllable BHRŪṀ which transforms into a palace of skulls surrounded by a *vajra* wall. Within that [palace], upon [a sea of] nectar, is a moon, and one should contemplate a white A on top of that. Light radiates out from that [syllable] and accumulates all the nectar of 1,000 million universes — the nectar of gods, the nectar of humans, the nectar of trees [57] and medicinal herbs and everything with essence — and all of it is absorbed into the syllable A. One should repeatedly mutter [the syllable A] until it melts and one should visualize an abundance of *amṛta*. Taking it as a spraying substance of purificatory power, one establishes the *amṛta* boundaries and, by spraying it, one causes the hindrances to flee. Then one meditates upon the tent of the wrathful ones. This is the outer mode of blessing.

[299] Secondly, with regard to the inner mode: Within the type of vessel [described above], one imagines a wheel with four spokes. Upon the eastern spoke is elephant flesh and faeces. Upon the southern spoke is horse meat and urine. To the west is bird meat and blood. To the north is dog flesh and brain marrow, and in the centre is human flesh and semen. From those are produced five seats and, upon the seat in the east are placed the white syllables OṀ and LĀṀ. In the south are the yellow SVĀṀ[66] and MĀṀ. In the west are the red ĀṀ and PĀṀ (B: PYAṀ). In the north are the green HĀṀ and TĀṀ, and in the centre are the dark blue HŪṀ and DHĀṀ (MŪṀ).[67] These constitute the *maṇḍala* of speech. This then further transforms so that there appears in the east a bell marked with a wheel, and a bell marked with a jewel in the south. In the west appears a bell marked with a lotus and, in the north, a bell marked with a *viśva*-

---

[66] A: PAṀ.

[67] Interlinear notes in both recensions indicate that [one should contemplate] the brightness of consciousness of the ten types of beings to be killed (see below, p.223) and that light radiates out from the sylable HŪṀ (in the centre of the *maṇḍala*) which gathers up the flesh and nectar of those beings, and rolls it all together.

vajra. A bell marked with a *vajra* appears in the centre. These constitute the *maṇḍala* of mind. Then, in those places: HŪṀ VAJRADHṚK, DHĀṀ (MŪṀ) DHĀTVĪŚVARĪ, OṀ JINAJIK, LĀṀ DVEŚARATI, SVĀṀ RATNADHṚK, MĀṀ MOHARATI, ĀṀ ĀROLIK, PĀṀ (PYAṀ) RĀGARATI, HĀṀ PRAJÑĀDHṚK, TĀṀ VAJRARATI. Those five couples all arise in total perfection with their own body colours, hand insignia and ornaments, and they constitute the *maṇḍala* of body. Then one causes the wisdom deities to enter and, after that, the two purposes[68] are fulfilled by means of light radiating out from the seed syllables in their hearts. Gathering and returning, the light is absorbed into the bodies of the *yuganaddha* deities [300] and they melt. One should meditate upon this as the essence of great *amṛta*. This is the inner mode of blessing and one should then take this as a scattering substance of purificatory power and so on, as before.

[58] Thirdly, with regard to the secret mode: Within the prescribed vessel one imagines a red syllable HRĪḤ on top of a moon. Lights radiate and return and then that syllable is completely transformed into Hayagrīva and his four wives (*guhyamātṛ*). His consort Kandarpanī (bDe-ba rgyas-byed-ma) embraces him from the front, Mohinī (rMongs-byed-ma) embraces him from the left, Āyurvardhanī (Tshe-'phel-ma) embraces him from the right, and Aśanī (Za-byed-ma) embraces him from behind. Visualizing this, one recites *mantra* so that *amṛta* from the hearts of the buddhas of the three times enters the body of Hayagrīva. Thus aroused, he engages in conjugal union with his wives and they urge him to produce the nectar of unbearable bliss which is vastly increased by the churning of his *vajra*. This is the secret mode of blessing.

Secondly, if one is unable to do it like that, there is the abbreviated system. This consists of arranging one's body into the gesture (*mudrā*) [of swirling a vessel of conch shell], reciting *mantra* with one's speech, and contemplating *amṛta* with one's mind.

That concludes the discussion on blessing the *amṛta*.

Secondly, concerning the bestowal of blessings on the *bali*, there are both extensive and abbreviated systems of explanation. The extensive system consists of three parts in which are explained three methods of blessing the *bali*: the outer mode, the inner mode, and the secret mode. [301]

In the first of these one imagines a palace of skulls enclosed by a *vajra* wall arising from a syllable BHRŪṀ in the *bali* container. And one imagines a four-petalled lotus on top of the *bali*, with a syllable HŪṀ above this, radiating rays of light. In order to slay the mortal enemies of the holy *gurus* of the three realms, this light summons the broken-vowed ten classes of enemy to be destroyed[69] and one imagines a great pile of their corpses. Then, as one begins the *mantra* recitation, the great goddess of incense arises from a white DHŪPE, the goddess of flowers from a green PUṢPE, goddess of the lamps from a red ĀLOKE, [59] and goddess of perfume from a green GANDHE. And from each one of these radiate out countless multiplications of themselves. This is the outer blessing.

---

[68] Benefit for oneself and benefit for others.

[69] *bsgral ba'i zhing bcu*. For list see below, p.223.

Secondly, the inner blessing is as before except that here one imagines that the light rays from the syllable HŪṀ create a pile of severed limbs of the ten classes of enemy and, in the recitation section, the *vajra* goddess of seductive dance arises from a white LĀSYĀ, she with a precious garland from a blue MĀLĀ, the singing goddess playing a lute from a red GĪTIKĀ, and the goddess of dramatic dance from a green NṚTYĀ. And from each one of these radiate out countless multiplications of themselves. This is the inner blessing.

Thirdly, the secret blessing is also as before except that here one imagines that the light rays from the syllable HŪṀ create a pile of hearts and lungs of the ten classes of enemy and, in the recitation section, the goddess of form is white and holds a mirror, the goddess of sound [302] is blue and plays the lute, the goddess of scent is yellow and holds a vessel of conch shell, the goddess of taste is green and holds offerings of divine food, and the goddess of touch is dark red and holds a silk scarf. From each one of these radiate out countless multiplications of themselves. This is the secret mode of blessing.

Secondly, if one is unable to do it like that, there is the abbreviated system. This consists of arranging one's body into the gesture of swirling a wooden dish, reciting *mantra* with one's speech and, in one's mind, imagining great nectar exuding from the surface of the *bali* in the form of the syllable OṀ.

That concludes the discussion on blessing the *bali*.

Thirdly, concerning the bestowal of blessings on the *rakta*, there are both extensive and abbreviated systems of explanation. The extensive system consists of three parts in which are explained three methods of blessing the *rakta*: the outer mode, the inner mode, and the secret mode.

In the first of these one imagines that, within the [appropriate] vessel, arises a syllable BHRŪṀ which transforms into a palace of skulls as large as the great trichiliocosm, surrounded by a *vajra* wall. [Within that palace,] upon [a sea of] blood, one imagines a red lotus to blossom with four petals. [60] On top of that, one imagines a red syllable JAḤ.[70] Light radiates out from that [syllable] and this draws forth blood from the flesh[71] of the ten kinds of enemy to be destroyed which is then absorbed into the syllable JAḤ. When it is all gathered together, [that replete syllable] melts down in the form of blood and one imagines that, as a result of this, there arises a great ocean of *rakta*. Due to the rising tide of *rakta*, one imagines that a great number of dead bodies, large and small, become washed up in rows. That is the outer mode of blessing.

Secondly, the inner mode of blessing is as before except that the light that radiates out from the syllable JAḤ draws forth blood from the arteries of the ten kinds of enemy to be destroyed. [303] This is absorbed into the syllable JAḤ and, when that melts down [into the *rakta* offering], one imagines that there arises a great ocean of arterial blood. Due to the rising tide of blood, one imagines that all veins, arteries and sinewy tendons[72] become swept up in rows. That is the inner mode of blessing.

---

[70] Line omitted in B.

[71] B omits 'of the flesh.'

Thirdly, the secret mode of blessing is as before except that the syllable JAḤ is located within the secret lotus of the consort and the light that radiates out from this is impelled to do so by the *vajra* of the lord. [These rays of light] draw forth blood from the hearts of the ten kinds of enemy and this is absorbed into the syllable JAḤ, which melts down [into the *rakta*], and one imagines a great ocean of heart blood. Due to the rising tide of blood, one imagines that their lungs, livers, hearts and the rest all become swept up in rows. That is the secret mode of blessing.

Secondly, if one is unable to do it like that, there is the abbreviated system. This consists of arranging one's body into the gesture of swirling a lotus, reciting *mantra* with one's speech and, in one's mind, imagining a great ocean of *rakta*, heaving with the corpses of men and horses.

That concludes the discussion on blessing the *rakta*.

Eighthly, with regard to counting the number of recitations of the three kinds of *mantra*: One recites either 21 or 108 for the nectar, seven for the *bali*, and 14[73] for the blood.

(b) Secondly, the actuality of the triple *maṇḍala* is revealed under three headings:[74] (i) generating the triple *samādhi* of the basis,[75] from which rays of light radiate out and return, (ii) generating the *maṇḍala* palace of residence and, (iii) generating the deities who reside there.

(i) [304] As for generating the triple *samādhi* of the basis, from which rays of light radiate out and return, this involves generating the *samādhi* of 'thusness' (*tathatā*), [61] the all-illuminating *samādhi* (*samantāvabhāsa*) and the causal *samādhi* (*hetu*). With regard to these, it is written in the *rTsa rgyud rdo rje khros pa*:

> One should meditate with profound *samādhi*
> — Thusness, all-illuminating, and the cause.

What is said here is also said in many other *tantra*, so there is no need of further elaboration.

---

[72] Instead of tendons (*rgyus*), A has bones (*rus*).

[73] A says 10.

[74] Notes in both recensions say that, following a rule of three, there are 18 (B: 8) roots and 54 branches.

[75] 'Basis' here refers to the first member of the three-fold set: ground, path and result. Thus '*samādhi* of the basis' refers to meditation on the 'ground' or fundamental reality of the way things are. Meditation on the divine *maṇḍala* constitutes the path, and the *bhavakīla* is the result.

Concerning the first of these, the *samādhi* of 'thusness,' this is discussed in three parts: an explanation of its overall purpose, an explanation that accords with the interpretation of the liturgy,[76] and an explanation related to the development of skill in the practice (*nyams su blang ba*).

Firstly, with regard to its overall meaning, the basis on which the name *tathatā* has been applied has been explained by the [three] *ācārya*, each an expert in phenomenological science,[77] in 18 ways whilst describing the *samādhi* of thusness.

According to the explanation of the first *ācārya*, Padmasambhava, there are seven characteristic marks or signs (*lakṣaṇa*):

> The first is that by which the *samādhi* of thusness may be recognized. Second is the real meaning of the words. Thirdly, there is analysis. Fourth is its function, and, fifthly, there is the enumeration of synonyms. The sixth topic concerns the faults of failing to realize this, and the seventh explains the virtues of a proper understanding.
> (1) For example, in order to recognize a certain person among the six classes of living beings, [305] [on being told] "He has black hair, is flat-footed and he speaks in such a manner," by that [description] he is recognized. So, just as in that example, one recognizes the *samādhi* of thusness among all possible phenomena by being told, "It is emptiness free all mental propositions (*niṣprapañcaśūnytā*)."
> (2) Secondly, with regard to the real meaning of the words, if you put forth an argument and say, "Well, then, what is the use of cultivating the *samādhi* of thusness if it is sufficient to cultivate the *samādhi* of emptiness?" We reply: From the very beginning, all phenomena have existed in the state of emptiness free all mental propositions, and it is because of this [62] that a realization of thusness can arise in the mind of the practitioner. When this happens it is called 'the *samādhi* of thusness' (i.e. a profound understanding of the way things are).
> (3) Thirdly, there is analysis into three parts: The *samādhi* of thusness in the mind of the buddhas, totally free of mental concepts. The *samādhi* of thusness realized by all sentient beings in accordance with their individual capacities. The *samādhi* of thusness as meditated upon by a beginner.

---

[76] The words cited below as expressing this idea of *vajra* wrath are taken from the ubiquitous Vajrakīla prayer: HŪṀ *rdo rje khros pas zhe sdang gcod / mtshon chen sngon po 'bar ba yis / nam mkha'i dkyil nas thigs par shar / srog gi sgo ru shar ba dang / snying gi sgo ru (dkyil du) bsgom par bya //* HŪṀ Anger is destroyed by means of *vajra* wrath. A great blazing blue symbol (or weapon) arises as a drop from the depths of the sky. It arises in the door of the life force and one should meditate upon it within the door (depths) of one's heart. BRT III. VKMK (opening verse): *rdo rje khros bos zhe sdang gcod / mtshon chen sngon po cher 'bar ba / nam mkha'i dkyil du thig le shar / srog gi sgo ru shar ba dang / snying gi dkyil du bsgom par bya //*

[77] *mtshan nyid mkhas pa, lakṣaṇavid,* i.e. an expert in *abhidharma*.

> With regard to the first: Emptiness itself is not manufactured by the profound scrutiny of the buddhas. Indeed, it is the very *dharmatā*, not to be contrived by the skilful attention of sentient beings.
>
> Secondly, just as garlic and musk each has its own particular scent, so, too, there is a natural state of buddhahood particular to each sentient being. Connecting this with the knot in the [central] channel at the level of the heart, one exclaims, "Oh, wow!"
>
> Thirdly, [306] all intellects, in general, have a vague notion of the meaning of 'empty,' but when the intellect meditates upon this as the object of meditation, it achieves the state of 'empty' meditation.
>
> (4) Fourthly, with regard to its function, that 'empty' [which has just been realized] acts to overcome all discursive thought concerning external characteristics.
>
> (5) Fifthly, there are many synonyms to enumerate: It is called the *samādhi* of thusness (*tathatā*), of emptiness (*śūnyatā*), of signlessness (*animitta*), of wishlessness (*apraṇihita*), of non-conceptualization (*niṣprapañca*), and the *samādhi* of non-arising (*anutpāda*).
>
> (6) Sixthly, with regard to the faults of failing to realize this: So long as all *dharma* have not been stained with the juice of emptiness,[78] idiosyncratic meditation upon divine forms ('body colour') produces deities in the realm of desire, idiosyncratic meditation upon the hand implements gives rise to *māra* and *rākṣasa* demons, idiosyncratic meditation upon the animal-headed messengers causes foxes to arise in the charnel ground and insects in the forest, idiosyncratic meditation upon the rite of union produces foetuses in the womb, and idiosyncratic meditation upon the rite of slaying causes sentient beings to be born in hell.
>
> (7) Seventhly, with regard to the virtues of a proper understanding [of the *samādhi* of thusness]: If, for example, footnotes are given in ordered sequence, they will make sense. They will produce no understanding, however, if they are given in random order. [63] In the same way, when all *dharma* have been stained with the juice of emptiness, as soon as deeds are performed, such as striking with the *kīla* or the three rites of pressing down, burning and hurling, they become a feast of wisdom. But this will not happen in the absence of an understanding of emptiness.

[307] Thus spoke [Padmasambhava]. The second *ācārya*, Vimalamitra, also spoke of the *samādhi* of thusness under seven headings: Definition of the *samādhi* of thusness, method of meditation, how it is brought onto the path, signs of development, the defilement to be purified, the manner in which it manifests the stages and paths, and the accomplished result.

---

[78] Ms A, omitting *rtsis* ('by the juice') reads: 'if the voidness of phenomena does not end.'

(1) One must understand all phenomena in terms of their *dharmatā* or *śūnyatā* nature.
(2) Forming no concept whatsoever in the mind, holding on to nothing at all, one should [allow the mind to] rest, completely devoid of ideas.
(3) Indissolubly uniting non-conceptual appearances and emptiness on the path, brings one to the path of non-dual appearance and emptiness (*snang stong dbyer med lam*).
(4) One who is devoid of all grasping at reality attains self-liberation as the mark of this practice.
(5) Which of the defilements does it purify? It purifies the defilement of grasping at reality (i.e. ignorance).
(6) With regard to the stages and paths — it causes an increase of bliss in every way (and thus relates to the ten stages, the first of which is called Joyful), and it is a path that reaches the final goal (*niṣṭhāgata*).
(7) By this means, one will accomplish the *dharmakāya*.

Thus spoke [Vimalamitra]. Then the Newar Śīlamañju spoke:

> With regard to the *samādhi* of thusness, this is discussed under four headings: Firstly, in terms of the three *dharma* called 'ground, path and result.' Secondly, classification in terms of the three *kāya*. Thirdly, putting forth examples and, [308] fourthly, showing the sign [of accomplishment].
> (1) The *samādhi* of thusness constitutes the ground.
> (2) It is the *dharmakāya*.
> (3) The examples are 'sky' and '*vajra*.'
> (4) The sign of accomplishment is self-liberation from *saṁsāra*.

[64] Secondly, regarding the meaning of the words, it is the words "*vajra* wrath"[79] that demonstrate thusness.

According to the great *ācārya* Padmasambhava, the word '*vajra*' is used in three ways: the *vajra* of ultimate significance is without birth, the *vajra* of material substance is diamond (*pha lam*,[80] *hīraka*), and the symbolic *vajra* is a token or sign. Of these three, it is the unborn *vajra* of ultimate significance that is referred to here. According to the *guru* Vimalamitra, also, there are three meanings of the word '*vajra*.' We say '*vajra*' in order to indicate immutability. We say '*vajra*' when we mean 'having conquered the far side' and we say '*vajra*' in order to indicate one who can never again be defeated. All three of these are said to be [aspects of] the unborn *vajra* of ultimate significance. And the *guru* from Nepal said that the word '*vajra*' may be used of one who has become immersed in emptiness free of all mental constructs. In that case it means just the same as 'the *samādhi* of thusness.'

---

[79] See above, note 76.

[80] Ms A reads *sa lam*, 'stages and paths.'

According to Padmasambhava, the word 'wrath' is also used in three ways: it indicates that which is angry, the one against whom the anger is directed, and the manner in which anger is used as a skilful means on the path of discipline. As for that which is angry, it is emptiness, the unborn [*vajra*] of ultimate significance, that is angry. Against whom is it angry? It is angry at considerations of signs or characteristics (*lakṣaṇa*) [as ultimately real entities]. [309] As for the manner in which anger is used as a skilful means on the path of discipline, such wrath arises either naturally or by force. For example, just as darkness is made bright by the rising sun, so too, grasping at reality is quelled by the realization of emptiness. According to *guru* Vimalamitra, it is that which causes harm to that which should be attacked. In the same way that frost in the meadow is evaporated by the rays of the rising sun, so, too, grasping at reality is destroyed by a proper cognition of emptiness.[81] And [Śilamañju], the *guru* from Nepal, said that the destruction of grasping at reality by meditating on emptiness is not like being angry towards an evil-minded enemy but, for example, is just as it is when one feels hot or feels cold. [That is to say, being mutually antithetical, one naturally eliminates the other.]

Therefore, the *samādhi* of thusness is emptiness itself.

Thirdly, with regard to developing skill in the *samādhi* of thusness, we speak of the beginner, of one who has some experience, and of the mature practitioner, these three. [The beginner] has a vague understanding of the word 'emptiness.' [One who has some experience] has a general concept of its meaning, [and the mature practitioner] comprehends its meaning in every particular. [65] Thus one should familiarize oneself with the practice.

That concludes the discussion on *tathatā*.

The second *samādhi* is the all-illuminating *samādhi*. This is also discussed under three main headings: an explanation of its overall purpose, an explanation that accords with the interpretation of the liturgy, and an explanation related to the development of skill in the practice.

Firstly, with regard to its general significance, the basis on which the name 'all-illuminating *samādhi*' has been applied [310] has been explained by the three *gurus* in 18 ways in terms of its characteristics.

According to the explanation of Padmasambhava: First of all one must know how to recognize the all-illuminating *samādhi*. Second is a definition. Thirdly, there is analysis. Its function is the fourth and, fifthly, there is the enumeration of synonyms. Sixthly are the faults of failing to realize this, and the seventh topic concerns the virtues of a proper understanding.

---

[81] This section omitted in A.

(1) Among all *dharmas*, the all-illuminating *samādhi* may be recognized as compassion that matches the extent of illusion (*sgyu ma tsam*, i.e. universal compassion).
(2) Well then, if it is not to be called 'the *samādhi* of compassion,' why is it called 'the all-illuminating'? It is to be known as 'all-illuminating' when that compassion transcends the distinction between 'higher' (worthy) and 'lower' (unworthy).
(3) The analysis of that consists of three parts: The 'all-illuminating' of the buddhas consists of great compassion. The 'all-illuminating' of ordinary sentient beings is mere affection, for the hawk and the wolf, naturally, are not impartial. A beginner meditates with his untrained mind upon the general truth.
(4) Its function is to bring about the attainment of buddhahood.
(5) With regard to names: it is called the *samādhi* of great affection (*mahākṛpā*), great love (*mahāmaitrī*), great compassion (*mahākaruṇā*), and the all-illuminating *samādhi*.
(6) When one fails to realize this, a distinction is made that separates the buddhas from sentient beings. [311] As a result of this, one binds oneself to the hub of *saṁsāra*[82] and falls down in such a way that the connection (i.e. the innate buddha-nature of all sentient beings) cannot be realized.
(7) Bridging the gap between higher and lower by means of compassion, emptiness becomes filled with the sentiment of compassion. [66]

Thus spoke [Padmasambhava]. Then the *guru* Vimalamitra also discussed this topic under seven headings: Firstly, the frame of reference for the term 'all-illuminating.' Secondly, the method of meditation. The third heading concerns that which is carried onto the path, and the fourth is the sign of skilful attainment. The defilement to be purified is the fifth consideration, and the sixth is the manner in which it causes one to progress through the stages and paths. The fruit to be attained is the seventh.

(1) The frame of reference [for the all-illuminating *samādhi*] is all sentient beings in the *traidhātuka*.
(2) The meditation is performed in terms of impartial compassion.
(3) By this means, loving compassion is carried onto the path.
(4) The sign of attainment is that all sentient beings appear as one's own parents.
(5) The defilement of hatred or anger is purified.
(6) This, itself, constitutes the path of preparation (*prayogamarga*).
(7) As a result of this, one attains the *saṁbhogakāya*.

Thus he spoke and then, thirdly, the *guru* from Nepal said that [in terms of the threefold division of ground, path and result,] this all-illuminating *samādhi* is a doctrine of the path and, in terms of the three *kāya*, it is the *saṁbhogakāya*. It can be illustrated by the example of a mother with her only son, and the sign of having mastered it is that one is willing to sacrifice one's life for the sake of sentient beings.

---

[82] A reads 'the eight classes of *saṁsāra*.'

Secondly, with regard to the liturgical verse that expresses its purpose, there are the words "anger is destroyed."

Commenting on this, *guru* Padmasambhava said:

> For example, [312] whoever is feeling cold does not feel hot and whoever is feeling hot does not feel cold. Just as in that example, when anger arises in the mind of a certain person then he or she is without compassion. And when compassion arises, there is no anger because the two are incompatible and cannot exist together in the same moment. Thus it is that "anger is destroyed" by all-illuminating compassion.

And, when he had said this, *guru* Vimalamitra said:

> There is following and there is turning away. Meditating on love, compassion follows and anger is turned away.

Thus he spoke, and then the *guru* from Nepal said:

> Just as an untenable belief in the permanence of sound and a true understanding of the absence of sound are contradictory and cannot exist together at the same time, so, too, "anger is destroyed" by compassion.[83]

Thirdly,. when practising these teachings and taking them to one's heart, just as was explained above with regard to emptiness, applying oneself to the generation of compassion, one contemplates all sentient beings with an attitude of compassion.

That concludes the section dealing with the all-illuminating *samādhi*.

The third *samādhi* is the *samādhi* of cause. This, also, is to be discussed under three general headings, the first of which is an explanation of its overall significance in which [67] the characteristics of the causal *samādhi* are explained in 18 ways with regard to the basis upon which the name 'causal *samādhi*' is to be applied.

According to the explanation of Padmasambhava [there are seven topics of discussion, as above]:

> (1) From among all the possibilities [of its manifestation], the causal *samādhi* assumes the form of a dark blue syllable HŪṀ.

---

[83] This section omitted in A.

(2) Well then, let's call it the 'syllable *samādhi*.' Why should it be called 'causal'? [313] Because the *maṇḍala* palace of residence and all the deities that reside within it are produced as transformations of that HŪṀ.
(3) [It is to be known] in three ways: Within the hearts of the buddhas, that HŪṀ possesses the five wisdoms (*pañcajñāna*). In its own nature, that HŪṀ abides within the fundamental knot (*granthaśiraḥ*)[84] of all sentient beings. And a beginner meditates with his mind focussed upon HŪṀ.
(4) With regard to its function, it acts by giving rise to the residence and residents.
(5) As for its name, it is called the *samādhi* of the production of the syllabic causal seed (*rgyu'i sa bon gyi yig 'bru skyed byed kyi ting nge 'dzin*).
(6) If this is not mastered, because the stage of generation cannot be completed, there can be no perfection [stage].
(7) By its mastery, however, the rituals can all be completed perfectly.

Thus he said. And then *guru* Vimalamitra spoke:

> To begin with, one focusses one's awareness on the form of the syllabic letter and then, as the meditation progresses, one meditates upon the way in which it confers its authority [on to all that radiates from it]. Bringing characteristics onto the path [which has, until now, been devoid of characteristics], these clearly arise as signs on the stage of generation. It purifies by destroying the defilements. With regard to the stages and paths, the path of accumulation (*saṁbhāramārga*) [is accomplished]. The final result of this is that one attains the *nirmāṇakāya*.

And when he had said this, the *guru* from Nepal said:

> In terms of the threefold division of ground, path and result, it has the status of result. From among the three *kāya*, it is the *nirmāṇakāya*. As an example, it is like a seed. And the sign of its attainment is clear appearances. [314]

Secondly, [the *samādhi* of the causal syllable HŪṀ] is indicated (*'bru gnon*) [by the words], "A great blazing blue symbol (or weapon) arises as a drop from the depths of the sky."[85]

[68] According to *guru* Padmasambhava: Although the words 'great symbol/weapon' (*mtshon chen*) can go either with a colour (*kha dog*) or with blades of grass (*rtsva yi lo ma*) or with swords and spears (*gri mdung*) or even with the primary characteristics of male and female (*pho mo'i mtshan ma*), in the present

---

[84] That is to say, the HŪṀ is coexistent with consciousness and is present in living beings from the initial moment of conception.

[85] See above, note 76.

context, this syllable HŪṀ is said to function as the ensignia of the *maṇḍala* palace of residence and its resident retinue of deities, and by 'great symbol' we mean that this ensignia is possessed of the five wisdoms. 'Blue' refers to the colour of the syllable HŪṀ and 'blazing' means that a multitude of seed-syllables radiate out from that HŪṀ and gather back together within it.

According to Vimalamitra: The intended goal (*abhiprāya*) of the buddhas is the destruction of thought ('weapon of the mind,' **cittapraharaṇa*). Because this is unchangeable [like the sky], it is called 'blue' and the function of the word 'blazing' is to describe its characteristics.

According to the Nepāli: A blue HŪṀ blazing with rays of light is the symbol of the manifest *maṇḍala* palace and retinue of residents.[86]

According to Padmasambhava, the word 'sky' can be used in four ways: the brightly appearing sky (*snang ba nam mkha'*), the sky apperture (*bu ga nam mkha'*), the uncreated (*asaṁskṛta*) sky (*'dus ma byas kyi nam mkha'*), and the sky of *dharmatā* (*chos nyid kyi nam mkha'*). Of these four, it is the sky of *dharmatā* that is referred to here. 'Depths' means that it has neither circumference nor centre. 'Drop' (*thigs pa*) has two uses: One says 'drop' in order to mean 'wrap up' (*'dril ba*), and 'drop' in order to mean 'falling like lightning' (*thog tu phebs pa*). With regard to the first, it is 'wrapped up' by that syllable HŪṀ having the five wisdoms [315] and, with regard to the second, [the syllable HŪṀ] 'falls like lightning' [as the causal seed of] the *maṇḍala* palace and retinue of residents.

According to Vimalamitra, it is like a drop of compassion welling forth from the depths of the *dharmadhātu* which is like the sky.

The Nepāli *guru* explained that, 'sky' means 'the *dharmakāya*,' 'great blue symbol' refers to the *saṁbhogakāya*, and 'drop' is the *nirmāṇakāya*.

Thirdly, when practising these teachings and taking them to heart, one should meditate upon that letter HŪṀ as if it were gold or silver being cast in a foundry.

That concludes the section dealing with the causal *samādhi*.

(ii) Secondly, with reference to the generation of the *maṇḍala* palace of residence, [there are the words]: "It arises in the door of the life force and one should meditate upon it within the depths of one's heart."[87]

According to Padmasambhava, [69] 'life force' refers to the causal *samādhi* which is the syllable HŪṀ. 'Arises in the door' has two meanings: It 'arises in the door' of the elements stacked up in series, together with Mount Meru, and it 'arises in the door' of the *maṇḍala* palace, complete with its seats for the deities. The first of these, the elements stacked up in series, is threefold: the outer elements stacked up in series, the inner elements stacked up in series, and the secret elements stacked up in series.

---

[86] Line omitted in ms A.

[87] See above, note 76.

For the first of these, the outer elements stacked up in series, there is a rule of five so that from six roots there are derived 30 branches. The first of these, the rule of five, is so because there are five elements. And, as for the six roots, [316] these are: how it connects with the elements of the outer world, how it connects with the body in the inner world, how it connects with the defilements in the secret world, how it connects with the deities in clarity and brightness, how it connects with wisdom in bliss, and how the actuality of all this is connected with emptiness. Thus he spoke.

Furthermore, apropos of what was said above by Padmasambhava, "[The term] 'life force' refers to the causal *samādhi* which is the syllable HŪṀ:" Muttering SPHARAṆA PHAṬ causes that HŪṀ to radiate outwards [with rays of light] and, by SAṀHARAṆA HŪṀ, [the radiated rays of light] are caused to gather together [the blessings of the buddhas of the three times and ten directions] and return so that that HŪṀ becomes empowered. This is what is meant by 'arises in the door.'

From that syllable HŪṀ, a letter E becomes detached. Reciting E SPHARAṆA PHAṬ causes that E to radiate outwards [with rays of light] and, by E SAṀHARAṆA HŪṀ, the [radiated rays of light] are caused to gather and return. As a result of this, the letter E transforms into an immeasurable triangle of space upon which one should meditate. Thus the outer element [of space] 'arises in the door' of the *maṇḍala* of space. Inwardly, this is the hollow cavity of the body. In the intermediate sphere, the defilement is ignorance. The deity is Vairocana. His consort is Samantabhadrī. The wisdom is the wisdom of the *dharmadhātu*. And all of these are encompassed within the emptiness of *dharmatā*.

Then, from that syllable HŪṀ, a syllable YAṀ becomes detached. Reciting YAṀ SPHARAṆA PHAṬ causes that YAṀ to radiate outwards with rays of light and, by YAṀ SAṀHARAṆA HŪṀ, the radiated rays of light are caused to gather and return. As a result of this, the syllable YAṀ transforms into a pale green *viśvavajra* of wind upon which one should meditate. Thus the outer element [of wind] [70] 'arises in the door' of the *maṇḍala* of wind. Inwardly, this creates movement within the body. The defilement is envy. The deity is Amoghasiddhi with Tārā. [317] The wisdom is the wisdom of the accomplishment of deeds. And all of these are encompassed within the emptiness of the *dharmadhātu*.

Then, from that syllable HŪṀ, a syllable RA becomes detached. Because of the rays of light which radiate and return, the syllable RA transforms into a roiling ocean of blood upon which one should meditate. The outer element is water. Inwardly, it is blood. Secretly, desire. The deity is Amitābha with Māmakī. The wisdom is the wisdom of discrimination. All of these are encompassed within the emptiness of the *dharmatā*.

Then, from that syllable HŪṀ, a syllable SUṀ becomes detached.[88] As a result of the rays of light which radiate and return, the syllable SUṀ transforms into a powerful golden foundation, dense and hard. Above this is again the syllable HŪṀ, from which a syllable KEṀ becomes detached. Due to the rays of light which radiate and return, that syllable KEṀ transforms into a cosmic mountain of densely compacted skeletons which rise up to a height of 80,000 *yojana*. Thus the outer element [of earth] 'arises in the door' of [the *maṇḍala* of] earth. Inwardly, it is one's bones. The defilement is anger. The deity is Vajrasattva with Buddhalocanā. The wisdom is the mirror-like wisdom. And all of these are encompassed within the emptiness of the *dharmatā*.

---

[88] A omits both this paragraph (SUṀ) and the next (RAṀ).

Then, from that syllable HŪṀ, a syllable RAṀ becomes detached. As a result of the rays of light which radiate and return, the syllable RAṀ transforms into a blazing triangle of fire upon the summit of Mount Meru. One should meditate on that. Thus the outer element [of fire] 'arises in the door' of [the *maṇḍala* of] fire. Inwardly, it is bodily warmth. The defilement is pride. The deity is Ratnasambhava with Pāṇḍaravāsinī. The wisdom is the wisdom of equality. [318] All of these are encompassed within the emptiness of the *dharmatā*.

Secondly, [that 'life force' which is the syllable HŪṀ] 'arises in the door' of the *maṇḍala* palace, complete with its seats for the deities: From the syllable HŪṀ, a syllable BHRŪṀ becomes detached. Then, as rays of light radiate out and return, one recites BHRŪṀ VIŚVAVIŚUDDHE JÑĀNACAKRAMAṆḌALA BHRŪṀ and the syllable BHRŪṀ transforms into a wisdom palace, square with four doors. Outwardly it is composed of the five precious jewels but, inwardly, it is the abode of the burning charnel grounds.

Furthermore, [the walls are composed of] dry skulls with rotten meat between their cheeks, and wet [skulls] make up the projecting eaves of this *yakṣa* capital (Alakāvatī). [71] Fire blazes from the mouth of each skull and smoke billows forth from their noses. From their eyes they eject blood-like tears of anguish. The nails are implanted with a meteoric rumbling (*ur mo*) and the walls are festooned with entwined intestines. Beneath the ground is the foundation of the earth composed of human flesh upon which is an ocean of blood. The gigantic mountain of skeletons [is adorned with] swirls of congealed handfuls of blood and pus, and it is as if food-offerings of excrement were being presented to each of the mouths [of the skull walls] while a drizzle of urine descends upon their heads. The roof is held aloft by pillars of the eight gods[89] with beams consisting of the eight *nāga* kings. The eight planets are used as planks and the 28 starry constellations are the small lathes [over which is stretched] human skin as the roof covering. Skins of children are used as the blinds and the finial on the roof is a heart. Each pillar has the moon as a base and the sun as a capital. The skylight windows are also moons [319] and the windows of vision are suns.

[The palace is] adorned on the outside with victory banners, made of the flayed skins of the four human castes, arranged in vases of existence (*srid pa spyi blugs*, **bhavakamaṇḍalu*). They have tassels of human tendons (*nya*), skeletons comprise their handles and they have an ornament at the top made from the slain heart of an extremely haughty god. Encircling the outside [of that palace] are the eight great charnel grounds. Outside of those are the four apparitions (*chas bzhi*) of the charnel grounds: To the east is the noisily crying heron, to the south is a dog quivering in pain, to the west is a *'dre* demon blazing with fire, and to the north is pluming smoke.

---

[89] The eight Hindu gods who are guardians of the directions.

Within the central *maṇḍala* palace, one should imagine either a wheel with eight divisions or a swollen vast knot (*rgya mdud 'degs pa*), as one wishes. Then spread out the cushions in that place as follows: From the HŪṀ above, four goddesses spring forth with the sounds of JAḤ HŪṀ VAṀ HOḤ, and then, within the hollow hub of the wheel at the centre of the palace,[90] a lotus arises from the syllable PAṀ, a moon from the syllable A, and a sun from MA. Intoning the word TIRAVAṀ causes a male *rudra* to be thrown face downwards [on top of that pile of cushions] with a female *rudra* face upwards [on top of him], with their thighs entwined. [Finally,] on top of all that, one's personal enemies and obstructors are spread out like a carpet and this comprises 'the throne of confidence' (*mos pa'i gdan, *adhimuktāsana*). [72]

Secondly, with regard to seats for the *maṇḍala* retinue: [Reciting] JAḤ HŪṀ VAṀ HOḤ and proceeding quickly [around the *maṇḍala*], from Indra in the east and Agni in the southeast, to the *bhūmipati* (earth spirits) below, all the gods and spirits are summoned and thrown down, males face downwards and females on their backs, with thighs entwined. In the four doors, [320] the [captains of the] *gandharva* are dragged forth and spread out as carpets in the east, [captains of the] *yama* [minions of the Lord of Death] in the south, [captains of the] *nāga* in the west, and *yakṣa* in the north. The oath-bound Kīla protectors are deployed upon platforms around the *maṇḍala* periphery (*lha snam, devapaṭa*) but they have no need of seats.

With regard to this, it is written in the *Guhya-tantra*:

> From the syllable YAṀ [arises] the green *maṇḍala* of wind,
> From RAṀ, a red triangular *maṇḍala* of fire,
> From VAṀ, a white circular *maṇḍala* of water,
> From SUṀ, a yellow square foundation of earth,
> From KEṀ, a blazing Mount Meru of bones, and,
> On top of all this, by the transformation of the syllable BHRŪṀ,
> The deity's magnificent castle of skulls.
>
> The series of beams and rafters [of which the castle is composed]
> Consists of the supreme and lesser [deities].
> The sun and moon are its windows and
> Blood descends down its glittering gutter pipes (*zham chu*).

Thus the palace is just as described here.

That concludes the section on the stages of the outer generation.

---

[90] A: 'within the dark blue palace of desire at the centre.'

Secondly, concerning the inner stage of generation, this is the purified state of one's own body. As it is said in the *Guhya-tantra*:

> [The soles of] the feet are the *maṇḍala* of wind,
> One's sexual organ is the *maṇḍala* of fire,
> The belly is the *maṇḍala* of water,
> One's solar plexus is the *maṇḍala* of earth,
> The chest (rib cage) is the cosmic mountain of skeletons
> And the brain in one's head is the palace of residence.
> The hosts of gods reside in the centres of the channels (*nāḍī*).

Thus, in assent with what is stated here, the *maṇḍala* is the purified state of one's own body.

The height of one's body is equal to the breadth of one's outstretched arms, and because this has four extremities the *maṇḍala* is a perfect square. [Within the body] there are five *cakra* which constitute [the five walls of] the central palace of residence. The four hands and feet are the four doors, and the four joints (wrists and ankles) are the four triumphal archways. The eight divisions of the limbs (*rkang*) [321] are the eight pillars. The palms of the hands and soles of the feet are the spire made of discs (*chos 'khor gdugs*) [73] and the teeth and nails are its finial ornament. One's *vajra* (penis) is the jewelled victory banner.[91] The five sense organs are the windows[92] and their five spheres of activity are platforms for the offering goddesses of sensual delight. The sinews and tendons are the jewelled projecting frieze (*pha gu*) and the series of joints of the skeleton are the necklaces and half-necklaces. The fingers are the overhanging parapet (*mda' yab*) and the skin is the *vajra* tent. The hair on the head and body constitutes the [enclosing] mountain of fire and, just as it is for the fundamental *maṇḍala* of the blood-drinking *heruka*, it is necessary to place the entire host of Kīla deities within the psychic channels (*nāḍī*).

That concludes the stages of the inner generation.

Thirdly, there is the sequence of steps for the secret generation. On this level, both the *maṇḍala* of residence and the entire assembly of gods are found within one's own mind. As for building up the ordered layers of the elements: The mind being devoid of centre and extremity is the element of space ('empty sky'). The mind being weightless and moving is the *maṇḍala* of air. The mind being moist and supple is the *maṇḍala* of water. The mind being hard and immutable is the *maṇḍala* of earth. Because the mind is vast and reaches high, it is Mount Meru. The mind being bright and sharp is the *maṇḍala* of fire. Because all things are encompassed by the mind, it is the inconceivable palace of residence. The *ālayavijñāna* is its centre and the *kliṣṭamanas* is the peripheral platform of the protectors. The five sense consciousnesses are the four doors and mental consciousness[93] constitutes [the four] triumphal archways. Self-consciousness (*rang sems*) is Vajrakumāra and the multitude of various [ideas and concepts] that arise in the mind [322] constitute the multitude of deities in the retinue. Thus the deities and the *maṇḍala* palace are complete.[94]

---

[91] A: 'the *vajra* is the jewel ornamentation.'

[92] A: 'the five organs of sense are the staircase (*rgya skas*).'

That concludes the stages of the secret generation.

As for the symbolism (*viśuddhi*) of the palace, it is stated in the *Guhya-tantra*:

> The utterly pure nature (*viśuddhi*) of the *maṇḍala* palace
> Will now be expained by me in total purity.
> The arising of the *vajra* tent
> Is a sign that it cannot be impeded by outer obstacles (*vighna*).
> Its being adorned by a retinue of obedient servants
> Is a sign that it cannot be harmed by inner demons (*māra*).
> Its being clearly situated within the *dharmodaya*
> Symbolizes its origin from the *dharmadhātu*. [74]
> The fact that it is created of the four elements
> Shows that it is located within the lotuses ('sky') of the four mothers.
> The fact that the palace is perfectly square
> Symbolizes the equality of buddhas and sentient beings.
> The fact that it also has four doors
> Symbolizes the four foundations of mindfulness (*smṛtyupasthāna*)
> And the four door-keepers are the five powers (*bala*).
> Generating [the palace] with four triumphal archways
> Is a sign of the four strenuous exertions (*saṁyakprahāṇa*).
> Its having four *dharmacakra*
> Symbolizes the four bases of miracle power (*ṛddhipāda*).
> The offering goddesses of the five sensual qualities
> Are a sign that the five faculties (*indriya*) are nourished and vitalized.
> The necklaces and half-necklaces
> Are explained as the seven branches of enlightenment (*bodhyaṅga*).
> Its being adorned with eight pillars
> Is explained as the noble eightfold path (*āryāṣṭāṅgamārga*).
> The fivefold line [of the palace walls] is the five wisdoms
> And the triangle [in the centre] is the three [doors to] liberation. [323]
> Thus it is the perfect representation of all the teachings of cause and effect.

So it is written.

[Furthermore:] With regard to the symbolism of the castle of skulls, the cheeks of the dry skulls are the *dharmakāya*, those with a little bit of flesh are the

---

[93] *yid shes, manovijñāna*. B reads: *ye shes, jñāna*, [the five] wisdom[s].

[94] A: 'That being so, the gods and goddesses are complete.'

saṁbhogakāya and those with matted locks are the *nirmāṇakāya.* The fire that blazes from their mouths burns away discursive thought (*vikalpa*), the smoke that billows from their noses is a wave of blessings, and the tears that fall from their eyes are the greatness of compassion. The rumbling nails of meteoric iron demonstrate unoriginatedness (*anutpāda*)[95] and the entwined pairs of intestines [that festoon the palace as garlands] are impartial method and wisdom. The foundation of human flesh beneath the base is purified ignorance. [The ocean of] blood is purified desire. The bones are purified anger. [The decorative] swirls [painted with] handfuls of pus and blood are the *nirmāṇakāya.* The sprinkling of urine is the *saṁbhogakāya.* [The daubs of] excrement are the *dharmakāya.* With regard to the roof above, the pillars of eight gods [show that] the *devaloka* has been overtaken and controlled. Eight *nāga* beneath the main beams [show that] the eight *nāga* [kings and their realm] have been overtaken and controlled. The planets and moving stars [show that] the heavens (*antarīkṣa*) have been overtaken and controlled. The awning[96] of human skin [shows that] the human realm has been overtaken and controlled. [75] The skins of children are the [five] sensual qualities (*kāmaguṇa*). The heart [on the pinacle] is the absence of attachment. The sun and moon are the vast applicability of wisdom and means. The outer [circle of] eight charnel grounds purifies the eight consciousnesses.[97] Birdsong in the east demonstrates impermanance. The tormented dog in the south [symbolizes] the misery of cyclic existence.[98] The burning fire in the west is great blessings and smoke pluming in the north [indicates the attainment of] buddhahood without abandoning cyclic existence. [324]

That completes the generation of the *maṇḍala* palace of residence.

(iii) The third general topic is the generation of the deities, and this has three parts: Generating the fundamental assembly of the primordial state (*bdag nyid*) which has the nature of the *dharmakāya.* Generating the assembly of wrathful kings in the ten directions which has the nature of the *saṁbhogakāya.* Generating the assembly of material *kīla* which has the nature of the *nirmāṇakāya.*

The first of these, generating the fundamental assembly of the primordial state which has the nature of the *dharmakāya,* has two parts: the actuality of the generation, and [further] clarification.

---

[95] This statement is intended to refute the contemporary doctrine of vibration as the means of divine creation, held by certain Śaivite sects.

[96] Reading *bla re* for *bar.*

[97] "It is due to the selfless nature of the eight consciousnesses: eyes, ears, nose, tongue, body and mind, the consciousness of the fundamental ground and the defiled mental consciousness, that one abides in the midst of the eight great charnel grounds." *Abhisamayamañjarī* p.8.

[98] B reads: 'the subjugation of cyclic existence.'

As for the first of these, this follows a rule of four with ten roots[99] and 80 branches: 1) There are four causal beings (*hetusattva*) for the generation of the fundamental assembly of the primordial state. 2) There are four guises in which the generated forms arise. 3) There are four particular characteristics of the generation. 4) There are four levels or stations (*avasthā*) of generation. 5) There are four ritual methods of generation. 6) There are four deities to be generated. 7) There are four things to be purified by the generation of the deities. 8) There are four [groups of] words that define the generated deity. 9) There are four divisions within the generation. 10) There are four factors to be taken onto the path of generation. These are the ten.

1) Firstly, with regard to the four causal beings of the generation: In the beginning, [325] when entering into solitary retreat, [76] the [*yogin*] who has developed firm faith in his *iṣṭadevatā* is the pledge being (*samayasattva*). After that there is the meditation being (*samādhisattva*) who is generated by means of the three ritual meditations on the three *samādhi*. Then there is the divine wisdom being (*devajñānasattva*), which is the invited wisdom being, similar [in form] to oneself.[100] When those two are indissolubly united as one, that is the non-dual wisdom being (*advayajñānasattva*). When any one of these meditative steps is omitted in the generation, it is said to be non-meditation. The true state of meditation is not achieved so long as those four are incomplete.

2) With regard to the four guises in which the generated forms arise, from a certain perspective these are not really to be discriminated for they arose following the teachings of authentic *tantra*. In the twelfth chapter of the Kīla *Guhya-tantra*, it is taught that the supreme Vajrakumāra has 1,000 heads, 1,000 arms and 1,000 x ten million eyes. In Chapter IV of the *Kīlanirvāṇa-tantra* it is taught that, when he subjugated Rudra, Vajrakumāra manifested nine heads and 18 arms. In the *mūlatantra* of *Vajra Wrath* and so on, Vajrakumāra is taught with three heads and six arms. And according to the various *tantra* derived from the *Kīla-tantra* in 12 chapters, Vajrakumāra is taught with a single face and two arms. Therefore one must meditate in accordance with whatever [teachings one has received]. Similarly, Yamāntaka and the rest are also taught in various guises. [326]

3) As for the four particular characteristics of what is generated: That which is called 'wrath' is not the same as the anger of *māra* and *rākṣasa* demons. On the contrary, it manifests as a skilful means for the disciplining of those beings to be converted and one therefore meditates upon the deities by means of compassion and with a profundity of intellect. The supremely intelligent *yogin* meditates upon the deities as [primordially] pure. The one of mediocre intelligence meditates upon the deities as mere details of form, and the one of inferior capacity meditates upon the deities until he has achieved 'divine pride' (*devatāhaṁkāra*),

---

[99] Both recensions read: 'a rule of ten with 40 roots.'

[100] The wisdom being is summoned to unite with oneself, the pledge being or *samayasattva*.

[77] for it is just through divine pride that the *mantrin* becomes what is called 'one on the path of the gods' (*lha lam pa, *devapanthaka*).

4) With regard to the four levels of generation: The beginner generates what he knows as the deity. As it is said, "Meditating upon consciousness as the *vajra* [deity]."[101] One with a little experience meditates upon himself as the deity, in accordance with the words, "One must generate oneself in the form of the [deity's] body."[102] The mature practitioner meditates upon the aggregates of his person (*skandha*) as deities. As it is said, "Having established the aggregates as *vajra*."[103] One who has reached the final end of his practice meditates upon his entire environment as divine. As it is said, "[The whole of] existence is the deity Vajrakīla / All who exist are Vajrakīla deities."[104]

5) With regard to the four ritual methods of generation: The *yogin* of supreme intellect generates the deities, complete in every detail, in a single moment of mindfulness. Maintaining [the meditation] uninterrupted by any other thought (*vikalpa*) is the accumulation of wisdom (*jñānasaṁbhāra*). The one of excellent capacity [327] arises as the deity from a state of emptiness and compassion by recitation of the *mūlamantra*. The little *vikalpa* that he has is then directed to [the accumulation of] both merit and wisdom. The one of mediocre capacity arises as the deity by [the transformation of] his three phenomenological aspects (*chos gsum*).[105] [Transforming his] speech [to] the seed-syllable and his mind to the hand-symbol (*hastacihna*), his body assumes the complete [form of the deity]. His speech is HŪṀ, his mind is *vajra* and thus he arises as Vajrakumāra. The *yogin* of inferior intellect arises by means of three phenomenal transformations, and there are 16 aspects of arising in this method of generation. The three phenomenal transformations are the seed-syllable of speech, the hand-symbol of mind and the causal Vajradhara, who is white. The 16 aspects [of method] begin with the dark blue HŪṀ of the causal *samādhi* landing like a bolt of lightning on the seat of the lord. Rays of light then spread out from that [syllable] and perform deeds [for the welfare of the world]. Gathering [the accumulations of merit and wisdom[106]], they converge together and on the firm basis established by these four, [that HŪṀ] becomes a nine-pronged *vajra*. Once again, [78] from that, rays of light spread out, perform deeds, gather [merit and wisdom], and converge together again. On the firm basis established by these four, that *vajra* becomes the white causal Vajradhara. Once more, from him, rays

---

[101] *rnam par shes pa rdo rjer bsgom* / VKMK, BRT III.

[102] *sku yi dbyig tu bdag bskyed cig* / VKMK, BRT III.

[103] *phung po rdo rjer gtam byas nas* / VKMK, BRT III.

[104] *srid pa rdo rje phur bu'i lha* / VKMK, BRT III.

[105] A: *cho ga gsum*, 'the three rites.'

[106] Having accumulated merit by making offerings to the buddhas and performing deeds for the welfare of the world, these light rays gather the blessings of all the buddhas of the ten directions and thus become empowered. This may also be called 'gathering the accumulation of wisdom.'

of light spread out, perform deeds, gather [merit and wisdom], and converge together again. On the firm basis established by that, one recites the *mūlamantra* and there arises the vast body of Vajrakumāra with coarse limbs. From him, also, rays of light spread out, perform deeds, gather [merit and wisdom], and converge together again. [328] With the firm basis thus established by those four, that makes a series of 16 aspects to the method of generation.

6) With regard to the four deities to be generated: When the lord [of the *maṇḍala*] and his consort are complete in every detail, it is necessary to generate four [further series of] deities. First are the deities of the life force, second are the deities of body, speech and mind, third are the deities of adornment, and fourth are the deities of the armour (*kavaca*).

As for the first, the deities of the life force: Within one's own heart there is a jewelled *citta* palace within which one meditates upon the miraculously born *jñānasattva*, the size of one's thumb tip, who has the same form as oneself. In his heart is the *maṇḍala* of the sun, just the dimensions of a pea, and upon that stands a *vajra* the size of a grain of barley. Within its hub is the syllable HŪṀ of the causal *samādhi*, as fine as if painted by a single hair, around the circumference of which revolve the nine syllables of the Kīla *mantra*. This is the meditation. In order to guard the gateway to that [palace], one meditates upon Hayagrīva together with his four consorts, and that brings the number of deities to seven.

Secondly, with regard to the deities of body, speech and mind, each one arising in its own place: One meditates upon the white Buddha-*heruka* in union with his consort upon the crown of the head. One meditates upon the red Padma-*heruka* in union with his consort at the throat. One meditates upon the blue Vajra-*heruka* in union with his consort at the heart. One meditates upon the yellow Ratna-*heruka* in union with his consort at the navel. One meditates upon the green Karma-*heruka* in union with his consort at the genitals.

Thirdly, with regard to the deities of adornment: At the time of receiving empowerment (*abhiṣeka*), as a sign of empowerment, [79] [329] one meditates that the crown ('particular item') of the five families (*pañcakula*) is placed upon one's head. The deities on this head ornament are ten in number and these, together with the five *yuganaddha* couples of body, speech and mind, makes 20. Together with the seven deities of the life force, the total is 27.

Fourthly, with regard to the deities of the armour: From every single pore and hair follicle of the body, a miniature wrathful deity is miraculously born and these are worn like a suit of armour. Thus the number [of deities in this section rises to] 10^{13} (a million x ten million).

7) With regard to the four purifications: The deities of body, speech and mind purify egg birth (*aṇḍaja*). The wisdom deities purify miraculous birth (*upapāduka*). The deities of adornment arise from melted *bodhicitta* and this purifies womb birth (*jarāyuja*). The deities of armour purify birth from warmth and moisture (*saṁsvedaja*). When applied to the deities of the *maṇḍala*: The fundamental assembly of the primordial state purifies the mode of miraculous birth.

The wrathful kings in the ten directions purify the mode of birth from a womb. The 20 animal-headed *piśācī* purify egg birth, and the oath-bound protectors purify birth from warmth and moisture. This ground of purity therefore purifies the four modes of birth of sentient beings.

8) With regard to the four words that define the generated deity: There are words that define the *dharmakāya,* words that define the primordial state, words that define the intrinsicality [of the deity], and words that define the assembly. For the first, it is said, "Free of all mental activity." For the second, "One meditates upon the self." For the third, "[The *yuganaddha* lord] is 'intrinsic' because it is from him that all the deities of the assembly emerge." And the fourth, "The *maṇḍala* of Vajrakumāra and his consort has, as its retinue, the deities of the life force, the deities of body, speech and mind, the deities of adornment, [330] and all the deities of the armour. This is said to be the fundamental [*dharmakāya*] assembly of the primordial state."

9) With regard to the four divisions within the generation: What is the fundamental assembly of the fundamental *maṇḍala* of the primordial state? It is the *jñānasattva.* What is the retinue of wrathful deities in the ten directions of the fundamental *maṇḍala* of the primordial state? It is the assembly of deities of body, speech and mind. [80] What is the retinue of material *kīla* of the fundamental *maṇḍala* of the primordial state? It is the *kīla* held in one's lower pair of hands. What are the 12 Kīla protectors for the fundamental *maṇḍala* of the primordial state? They are the miniature wrathful deities of the hair follicles.

10) With regard to the four factors to be taken onto the path of generation, it is stated in the *rTsa rgyud rdo rje khros pa*:

> One's own mind, the Vajrakumāra of the base,
> Is all-pervading, just as oil pervades the sesame seed.
> Comprehending this is the great wonder of buddhahood.
>
> Advancing forward, the Vajrakumāra of the path,
> [One attains] wisdom and means, the three *kāya* and the five
> wisdoms.
> One must engage in *yoga* [uninterruptedly like] the flow of a river.
>
> Clear perception (*abhisamaya*), the Vajrakumāra of the result,
> Is possessed of five *kāya* and nine wisdoms.
> Thus the unmistaken realization is manifestly attained.
>
> Achieving the base, the path, and the result,
> One sees the face of the *dharmakāya* free of all mental propositions.

As it says here, the three teachings on the base, path and result are the root of all *dharma.* The primordially pure instructions (*śāsana*) based on those, [331] teachings on the non-dual union of male and female, concern the sphere [of emptiness, the *dharmadhātu,*] and wisdom, which are neither joined nor separate (i.e.

are one and the same). The dark blue body colour is the unchanging *dharmatā*. The three heads are the three *kāya* which are three [doors to] liberation. Six arms are six perfections. Four legs are four bases of miracle power. The nine prongs of the *vajra* held in the first hand are nine *yāna*. The five-pronged [*vajra*] is five wisdoms. The mass of fire burns away defilements. The three-pronged *khaṭvāṅga* eradicates the three poisons, and the *kīla* the size of Mount Meru subjugates the arrogant gods. The nine articles of the charnel ground consist of three substances for anointing, three articles of clothing to wear, and three ornaments of splendour. The first three are a handful of human ashes for the *dharmakāya*, spots of blood for the *saṁbhogakāya*, and streaks of fat for the *nirmāṇakāya*. The second three are the bloody hide of an elephant for the *mahāyāna*, [81] a human skin for the renunciation of the two extremes, and a tiger skin skirt for the perfection of all enlightened activities. The third three are tassels of snakes to conquer anger, [six] bone ornaments for the six perfections,[107] and a [triple] garland of skulls for the three *kāya*.[108] Then there are the nine modes of dramatic emotion ('dance') consisting of three modes of the body, three of speech and three of mind. The first group are flirtatious (*śṛṅgāra*), heroic (*vīra*) and terrifying (*bhayānaka*), the three dramatic sentiments of the body. The second group are wild (*raudra*), abusive (*hāsya*) and fearful (*bībhatsa*), the three dramatic sentiments [332] of speech. The third group are compassion (*kāruṇya*), astonishment (*adbhuta*) and tranquility (*śānta*), the three dramatic sentiments of mind.

In the *tantra* it is written:

> Shining awareness refutes the view of nihilism (*ucchedavāda*).
> Not grasping at this as reality refutes the view of eternalism
> (*śāsvatavāda*).
> Completely ascertaining indissoluble appearance/emptiness,
> One meditates in the manner of perfect non-arising.

As it says here, one should meditate upon the *yoga* of the generation stage and the *yoga* of the perfection stage in unison. When, in that way, the [40 topics] are applied to the two stages of generation and completion, there are 80 branches of instruction.

---

[107] According to the *Vimalaprabhā* on *Kālacakra* III.125: The hairnet or 'circlet' (*cakrī*) stands for the perfection of generosity, earrings stand for the perfection of moral conduct, the necklace for the perfection of patient endurance, bracelets for the perfection of heroic conduct, the girdle for the perfection of deep meditation, and ashes from the cremation fire stand for the perfection of wisdom.

[108] Dry white skulls are the *nirmāṇakāya*. Skulls wet with fresh blood are the *saṁbhogakāya*. Putrid skulls, blue, green and black, are the *dharmakāya*. The *rDo rje phur pa'i spu gri nag po'i dbang chog*, a text of the Northern Treasures, lists only eight articles of the charnel ground, considering the bone ornaments seperately, and an entirely different set of correspondences. See my *Cult of the Deity Vajrakīla* pp.161-2.

Secondly, there is [further] clarification:[109] A certain liturgical verse (*śloka*) mentions "the vow of slaying by compassion"[110] and the essential *samaya* vow defined here must be engaged in with careful discrimination. The words [of that vow] are explained by *guru* Padmasambhava to mean that the three poisons are slayed by compassion. Vimalamitra says that 'by compassion' means that all sentient beings of the *traidhātuka* are slain by oneself inseparably united with Vajrakumāra. This interpretation is supported by scripture in which it is written: "The *bodhicitta* of uninterrupted compassion is at one with the *samaya* vow when it is realized within a state beyond killing." And the Nepali Śīlamañju says that when compassion has been completely aroused, it takes on the vow to slay all harmful beings.

As for the line, "Not to murder or oppress them"[111]: Padmasambhava says that this means not to murder out of anger or oppress out of spite. Instead, one must 'liberate' (slay) all sentient beings from the round of rebirth, out of compassion. [82] [333] Vimalamitra says that it refers to oppressing the defilements with the splendour of wisdom, acting with the awakened mind (*bodhicitta*), free of birth and death. And Śīlamañju says that, because the nature of mind is free of birth and death, there is no cause or basis for murder. And because the five defilements are overwhelmed by wisdom, and this is unchanging, there is no cause or basis for oppression.

The next line is, "Having established the aggregates as *vajra*." Padmasambhava interprets this to mean that the five aggregates, form (*rūpa*) and the rest, are to be established as the *vajraskandha* of the five families. Vimalamitra says that 'aggregates' means the aggregate of consciousness (*vijñānaskandha*), and this arises in the form of Vajrakumāra, 'established' by the miniature forms of wrathful deities generated on every hair follicle. And Śīlamañju says that the mature practitioner, when he elevates his status, becomes 'established' in non-dual union with the deity.

Then, "One meditates upon consciousness as the *vajra* [deity]." Padmasambhava says that this refers to meditation upon the eight consciousness as the heroes and heroines, the male and female wrathful deities emanated from Vajrakumāra. In the opinion of Vimalamitra, this line can be taken to mean that one generates the divine pride of oneself as the deity by means of consciousness. And Śīlamañju says that one meditates upon one's body in the form of the deity.

Then there are three ways of explaining the *mantra* OṀ VAJRAKĪLI KĪLAYA SARVAVIGHNĀN BAṀ HŪṀ PHAṬ: According to the gathered instructions of the three *gurus*, according to the meanings explained in three *tantra*, [334] and according to the all-inclusive tradition. Firstly [the teachings of the three *gurus*]: Padmasambhava explained that OṀ stands for the five *kāya* [and the] five wisdoms. VAJRA is uncompounded (*asaṁskṛta*) in the past, present and future. KĪLI

---

[109] *gsal gdab* A reads: *gsol ba gdab pa*, 'making prayers.' See also below, note 136.

[110] *snying rjes bsgral ba'i dam tshig ni* / VKMK. BRT III.

[111] *bsad cing mnan pa ma yin te* / BRT III. VKMK: *bsad cing mnan pa nyid min te* /

is the deity, and KĪLAYA gives strength to the nail. SARVA refers to all the enemies and obstructors. By calling them VIGHNĀN they are suppressed, by BAṀ and HŪṀ they are gathered under one's power, and by PHAṬ they are slain.[112] According to Vimalamitra, OṀ is the mind possessed of five wisdoms. VAJRA is the unbreakable diamond (*rdo rje*, king of stones). KĪLI is the *kīla* or divine nail, and KĪLAYA indicates it as beyond origination and cessation. [83] SARVA means that all defilements must be transformed into wisdom, and VIGHNĀN means that all defilements must be tormented by wisdom. BAṀ overpowers them. HŪṀ means 'remove all defilements!' and PHAṬ 'burn them up!' According to Śilamañju, OṀ is the five wisdoms. VAJRAKĪLI is the deity Vajrakīla which is implanted with the word KĪLAYA. SARVA means 'all' VIGHNĀN which are oppressed by a spike the size of Mount Meru. BAṀ gathers everything under one's power and, by HŪṀ, one arises in the form [of the deity]. PHAṬ expands this.

Secondly, three explanations that follow the meanings found in *tantra*: The explanation associated with the deity, the explanation associated with *dharmatā*, and the explanation associated with the final understanding (*abhiprāya*) of the enlightened mind. From the point of view of the first of these, the root *mantra* of unmistaken creativity (*hetu*) ('the unerring causal *mūlamantra*') is [the seed-syllable] HŪṀ. The *mantra* which creates the proper circumstances (*pratyaya*) for the generation [of the deity] is OṀ VAJRAKĪLI KĪLAYA. The *mantra* which performs the deed of invocation [335] is SARVAVIGHNĀN. The *mantra* which performs the function of something to be muttered (i.e. the magic part of the spell, as spoken by the deity himself) is BAṀ HŪṀ PHAṬ.

Next is the explanation associated with *dharmatā*, and this is united with the essential criteria of all recitation. [Thus, whilst reciting] OṀ VAJRAKĪLI KĪLAYA HŪṀ PHAṬ [one must bear in mind that] there is no self-nature (*svabhāva*) in the appearances of all phenomena, that radiance is not to be grasped as reality, and that one recites with a unity of sound and emptiness (*śabdaśūnya*).

Thirdly, [in association with the mind of enlightenment]: OṀ is the embodiment of all the *jina*. VAJRA is the sphere with neither centre nor extremity. When one recites KĪLI KĪLAYA, [the demons are] slain by rays of light radiating out from the *kīla*. SARVA refers to the mother's sky and VIGHNĀN to the sky of the father. Reciting BAṀ, the [two] spheres of the sky are joined. HŪṀ is the mind of the buddhas, possessed of five wisdoms, and with PHAṬ, all the male and female wrathful deities radiate out.

Finally, the all-encompassing tradition is explained in the *rDo rje phur pa khrag 'thung rtsa ba'i rgyud*:[113]

---

[112] *phaḍ iti māraṇadyotakaṁ bījam* / The syllable PHAṬ means slaying. *Guhyasamājapradīpoddyotanavyākhyā* p.164.

[113] Also called *rDo rje srin po khrag 'thung rtsa ba'i rgyud*. See below, p.267, where this same verse is repeated.

OṀ is the great glorious lord and
VAJRA is his wisdom consort.
KĪ stands for the wisdom gods of wrath (the ten *krodharāja*) and, [84]
LI for their ten wrathful consorts of the [wisdom] sphere.
KĪ indicates method (i.e. the male emanations) possessed of fangs and
LA are the wisdoms (female emanations) possessed of wings.
YA are the supreme Kīla sons and
HŪṀ the four assistant goddesses who guard the gates.
SARVA gathers everything together and
VIGH is the enemies and obstructors.[114]
NĀN presses down upon these enemies and obstructors and by
BAṀ they are overpowered.
HŪṀ grinds [them all] to dust and, [336] by
PHAṬ the activity is complete.

That concludes the explanation of the fundamental [*dharmakāya*] assembly of the primordial state.

Secondly, the teachings on the *saṁbhogakāya* assembly of wrathful kings in the ten directions has two parts: Prayers of supplication and the actual generation. The first part (supplication) is performed by the words, "All the holders of awareness (*vidyādhara*) of Vajrakumāra," which occurs in canonical liturgy.[115] The second part, the actual generation, follows a rule of 44 so that the ten roots of this section divide into 444 (*sic.*) branches.[116] First, the ten [roots]: 1) There are ten causal wrathful kings of *bodhicitta*. 2) Ten wisdom wrathful kings of generation. 3) Ten wrathful kings of body which are the active emanations of subjugation. 4) There are ten wrathful kings of speech which subdue the angry ones. 5) There are ten wrathful kings of mind which are single-pointed wisdom. 6) There are ten true and false ways in which to count their number. 7) There are ten true and false assemblies. 8) Ten true and false bodily colours. 9) Ten true and false implements to be held in the hands. 10) And there are ten true and false symbolic correspondences (*viśuddhi*).

1) With regard to the first of these, the group known as the ten causal wrathful kings of *bodhicitta*, there are 44 of these, and the same applies to each one [of the remaining groups]. [337] What are the 44? They are: the ten wrathful kings, their ten female consorts, their 20 animal-headed male and female emanations,

---

[114] B: 'enemies and defilements.'

[115] *rdo rje gzhon nu'i rig 'dzin rnams / srid pa'i rdo rje bsgrub mdzod cig / srid pa rdo rje phur bu'i lha / ye shes khro bo grub par mdzod //* All the holders of awareness (*vidyādhara*) of Vajrakumāra, you must accomplish the Universal Vajra[kīla]! With the whole of existence [transformed into] the deities of the Vajrakīla [*maṇḍala*], you must accomplish wisdom wrath! BRT III. *Sādhana* 30. VKMK: *rdo rje gzhon nu'i rig 'dzin rnams / 'khor ba rdo rjer bsgrub par mdzod / 'khor ba rdo rje phur pa'i lha / ye shes khro bo grub par mdzod //*

[116] The text speaks of three factors: a rule of ten, 100 roots, and 444 branches.

and the four goddesses who guard the [*maṇḍala*] gates. Thus, each member of the series of ten [roots] must be counted [44 times], and this brings the total [of branches] to 444 (*sic*).

First of all it is necessary to generate [the assembly] from 44 seed-syllables (*bīja*) of the unerring causal *mūlamantra* (i.e. HŪṀ), [85] but before that [those syllables] are secretly blessed by the generative organs ('sky') of the *yuganaddha* deities at the centre of the *maṇḍala* (*gtso bo yab yum*). Thus, from the inconceivable organ of the father, as one recites A CANDRAMAṆḌALA, there arises a moon disc, on top of which is the syllable HŪṀ which transforms into a nine-pronged *vajra*. At its waist is the syllable ĀḤ, in the bulb (glans) the syllable OṀ, and the hole at its end is closed with PHAṬ. From the inconceivable organ of the mother, as one recites A SŪRYAMAṆḌALA VAṀ, there arises a sun disc, on top of which is the syllable PAṀ which transforms into a four-petalled lotus with a syllable A on its anthers. Meditating like that in perfect absorption (*samāpatti*), one recites SAMAYA HOḤ SAMAYAS TVAṀ RAHO 'HAṀ RĀGAYĀMI. As a result of this, all the former guardians of the ten directions (i.e. the Hindu gods) are thrown down across one another as couples united in copulation. Above them stand the *yuganaddha* deities engaged in union, and from the points of their union radiate out ten pairs of HŪṀs and ten pairs of red and white drops (*bindu*), making 40. Then there are the four syllables JAḤ HŪṀ VAṀ HOḤ, making 44. All of these syllables disperse, each one landing unerringly in its own place. And, as for one's speech, one recites HŪṀ HŪṀ.

2) Then there are ten wisdom wrathful kings of generation [338] which are generated proud and erect by recitation of the individual *mantra* which provide the circumstances for their generation. Thus, on top of the cushions formed by the overthrown pair of Brahmā and his wife, land the four [causal seeds] —two HŪṀs and the red and white *bindu*. Then, as one recites OṀ VAJRAKRODHAHŪṀKĀRA HŪṀ, the wrathful king Hūṁkāra is generated from one of the HŪṀs. As one mutters OṀ VAJRAKRODHEŚVARĪ DĪPAYATI HŪṀ, his consort rDo-rje sGra-'byin-ma arises from the other HŪṀ. Saying OṀ VAJRAŚŪKARAMUKHA HŪṀ, the [male] emanation with the head of a pig is generated from the [white] *bindu* and stands to the right. Muttering OṀ VAJRA-ĪṢUPAMUKHĪ HŪṀ, the [female] emanation with the head of a lizard arises from the [red] *bindu* on the left. [In the same way,] on top of each of the seats [in the ten directions], four deities are generated and these are the four immeasurables (*catvāry apramāṇāni*). That teaching follows the system of *tantra*. [86] Following the *upadeśa*, it is taught that, as one recites OṀ VAJRAKRODHAHŪṀKĀRA HŪṀ, the wrathful king Hūṁkāra arises. Saying HŪṀ, his consort rDo-rje sGra-'byin-ma arises. With GARJA arises the pig-headed emanation, and with GARJA HŪṀ, is generated the emanation with the head of a lizard. One continues in this manner, generating [all ten wrathful kings] down to Mahābala in the nether regions. Then, saying BIṬAYA BIṄ BIṄ HŪṀ PHAṬ, one generates the goddess with the iron hook (Aṅkuśā) at the eastern gate, and continues in this way to the goddess bearing a bell (Ghaṇṭā) [at the northern gate].

3) With regard to the ten wrathful kings of body which are the active emanations of subjugation: [339] There are the father-mother couples of wrathful deities and the male and female pairs of their animal-headed messengers. Of these, all the wrathful deities have three faces and six arms, and the females actively embrace their husbands. The animal-headed emanations each have one face and two arms. At the time of ritual service (*sevā*), [they are to be meditated upon] in various colours.

4) With regard to the ten wrathful kings of speech which subdue the arrogant ones: One recites all the [invocations] from OṀ VAJRAKRODHAHŪṀKĀRA to MAHĀBALA, and all the muttered *mantra* from HANA HANA to PACA PACA,[117] in conjunction with the instructions given above.

5) With regard to the ten wrathful kings of mind which are single-pointed wisdom: The *kīla* of the ten wrathful kings are 12 digits in length. The *kīla* of their animal-headed emanations are eight digits in length, and the *kīla* of the four goddesses that guard the gates are four digits in length. 51 *kīla* are required for the deities [of the assembly]. Cause the deities to laugh. Stand them proud and heroic. Anoint them [with blood] and fumigate them [with incense].[118]

6) With regard to the true and false ways in which to count the number [of wrathful kings]: Is exactly ten the correct number of wrathful kings? Or is it 15 or 20? Or do we maintain that the ritual may be performed with five or six? The true number is exactly ten. It is by means of these that the ones to be subdued, the old gods of the ten directions, were overthrown. Any number more or less than this would be to no avail.

Well then, what would happen if we exchanged the wrathful Hūṁkāra from above with Mahābala from below? [87] That would deprive [the rite] of its effective power. Hūṁkāra is the adversary of the ancient god Brahmā, [340] and Mahābala battles against the spirits of the soil (*bhūmipati*). Were they to be exchanged, they would have no dominion over their subjects. The same is true for the deities of the east and west, and so on.

7) With regard to the true and false retinues of the ten [wrathful kings]: The retinue of Hūṁkāra in the zenith are the pig and the lizard. If you ask, "Would it be a mistake to exchange these with the brown bear and the rat which are the retinue of Mahābala in the nadir?" Yes, it would be a mistake, because the retinue of Brahmā consists of the pig-headed moon and the lizard-headed sun, and those are the ones to be subjugated. And the retinue of earth spirits in the nether regions has bears and rats as its messengers which are not to be controlled by those [emanations with the heads of a pig and a lizard in the wrong place]. And the same is true for all of the deities.

If one were to transfer to the mothers the fangs of the fathers, and transfer to the fathers the wings of the mothers, would that be a mistake? Yes, it would. It is in harmony with the natural order (*dharma*) that all the males should be possessed of fangs, and it is in harmony with the natural order that all the females should be possessed of wings.[119]

---

[117] The text should surely read, 'from GARJA GARJA to SPHOṬAYA SPHOṬAYA' the muttered *mantra* from which emanate the messengers of Hūṁkāra and Mahābala.

[118] See below, p.198 sections 7-8.

Similarly, it is harmonious that the pig be free of [all concepts concerning] purity and pollution, and it is in harmony with the natural order that Hūṁkāra is utterly free of distracted thought. Lizards dwell in the desert and rDo-rje sGra-'byin-ma abides in final liberation. This is in harmony with the natural order. It is also in harmony with the natural order that the tiger has resplendent stripes, and that the *krodharāja* Vijaya is resplendent with the eye of Dharma. That the vulture constrains the life force [of the bodies it consumes] is natural, and it is natural that the consort rNam-snyems constrains discursive thought. It is in harmony with the natural order that the yak puffs itself up in anger, and that Nīladaṇḍa [341] puffs himself up in wrath. It is harmonious that the crow is aware of three (A:) lifespans/(B:) meanings,[120] and that rDo-rje sder-mo is aware of past, present and future. It is in harmony with the natural order that stags have a sharp sense of smell ('the wind'), and that Yamāntaka has sharp wisdom. [88] It is natural that the owl sees in the dark, and that Śmāśānikā sees the beings to be controlled. That leopards have spots is natural, and it is natural that Acala subsumes all phenomena within a single spot. It is natural that the raven is obscured [by its own darkness], and it is natural that the true nature (*dharmatā*) of the consort (Vajramūśikā) is invisible. It is in harmony with the natural order that mice are ruled by the meow of a cat, and that *nāga* are ruled by the neighing of Hayagrīva. That the hoopoe bird has bright moist eyes, and that the mother (Vajracaṇḍikā) is compassionate, is harmonious. It is in harmony with the natural order for the wolf to delight in killing, and for Aparājita to delight in slaying arrogant sinners. The hawk eats small mammals, and rDo-rje mda'-snyems consumes those who break their vows. This is harmonious. It is in harmony with the natural order that deer are overawed by the lion, and that those who break their vows are overawed by Amṛtakuṇḍalin. That the bat abandons the two extremes, and that Vāyuvegā abandons the two extremes, is harmonious. It is also in harmony that the hyena is fierce, and that Trailokyavijaya acts fiercely towards those who defile their vows. The weasel is exceedingly cunning, and Ghātakā (gSod-byed-ma) is (A:) immeasurably powerful/(B:) exceedingly perceptive. This is harmonious. It is also in harmony with its nature for the bear to be very loving towards its children, and for the *krodharāja* Mahābala [342] to be very loving towards all sentient beings. Although the rat has only one dwelling-hole, it is natural for it to have many doors, and it is natural for the great mother Vajrāveśī to remain within a single *dharmatā*, although she is possessed of a multitude of *dharmas*. Because all these pairs are balanced in natural harmony, it would not be proper to elevate [one side at the expense of the other]. These are the teachings of *tantra*.

---

[119] Cf the explanation of the *mantra* given above, p.185.

[120] In both India and Tibet there are popular traditions of prognostication based upon the behaviour and cries of crows.

8) With regard to the ten true and false bodily colours: At the time of the ritual service (*sevā*), [those deities in the] east [are] white, the south, yellow, west red, and north green. [Deities in the] intermediate directions combine the colours ('light') of the two [adjacent] quarters. The zenith is the colour of the sky and the nadir is the colour of darkness. The right and left faces [of the deities] are also like those of the intermediate directions, and it is explained in the *Guhya-tantra* that the animal-headed emanations [to the right and left] are the same colour as the faces [to the right and left of the *krodha* kings]. [89]

At the time of the accomplishment (*sādhana*), all of the deities are just dark blue. As it says in the *Khrag 'thung rtsa ba'i rgyud*:

For every face there is a pair of hands
And their bodies blaze with dark blue colour.
All of them, also, roll the *vajrakīla*.

That is how it is explained there. In the opinion of certain people, furthermore, occasionally the female consorts are to be meditated upon ('known') separately (i.e. as standing beside their husbands, not united with them in sexual congress).

9) With regard to the ten true and false implements to be held in the hands: All of the wrathful kings use their first pair of hands to stir up a skull full of blood with a *vajra*. With their intermediate pair, each appropriates the implements of the ancient direction-guarding god upon whom he stands and, with the final pair, rolls a *kīla* the size of Mount Meru. The animal-headed emanations wield an iron hook in the right hand and (B: roll) a *kīla* in the left. That is the manner in which all the deities are taught for the time of accomplishment. [343]

10) With regard to what they symbolize, it is written in the *Guhya-tantra*:

Idle speech and falsehood, murder, wrong views and slander,
Taking what is not given, abusive words and a desire to harm,
Greed and sexual misconduct — these are the ten areas
Which the wrathful kings and queens arise to purify.

The mothers [embody the ten perfections]: knowledge, wisdom, morality, meditation, skill in means, enthusiastic perserverance, generosity, prayer, strength and patience.[121]

Hūṁkāra, having abandoned the fault of lust, symbolizes mastery of the process of birth. Vijaya, having abandoned the fault of theft , symbolizes mastery over material possessions. Nīladaṇḍa, having abandoned the fault of perverted views, symbolizes mastery of wisdom. Yamāntaka, having abandoned the fault of taking the lives of living beings, symbolizes mastery over the lifespan. And thus one should know the deities down to Mahābala.[122]

---

[121] These two paragraphs omitted in A.

[122] For a full list of these correspondences, linking the ten deities with ten forms of supreme mastery (*vaśitā*), ten wrong deeds (*duścarita*) and ten perfections (*pāramitā*), see my *Cult of the Deity Vajrakīla*, Chapter Six.

As for rDo-rje sgra-'byin-ma, she is the perfection of knowledge. rNam-syems is the perfection of wisdom. rDo-rje sder-mo is the perfection of morality, Śmāśānikā is the perfection of meditation, and so they should be known down to (A:) bsKul-byad (Cundā)/(B:) bsKyod-byed-ma (Sañcālinī).

The emanated messenger with the head of a pig symbolizes sleep, and the one with the head of a lizard symbolizes everything associated with sleep. [344] The tiger-headed emanation symbolizes the actuality of mind, and the vulture-headed one symbolizes everything associated with the mind. [90] The emanation with the head of a yak symbolizes darkness, and the one with a crow's head symbolizes everything associated with darkness. Thus should the symbols of all the rest be known.[123]

The hoopoe-headed guardian of the eastern *maṇḍala* door is love. She with a magpie head at the southern door is compassion. The owl-headed guardian of the western door is sympathetic joy, and she with the head of a hawk at the northern door is equanimity.

All of this can be studied in detail in the *Guhya-tantra*.

As for the manner in which they are explained according to the syllables [of their respective *mantra*], the *guru* Padmasambhava says that OṀ is the five wisdoms, VAJRA is the [unbreakable] diamond, KRODHA means wrathful, and HŪṀKĀRA is his personal name. The next HŪṀ is his consort, rDo-rje sgra-'byin-ma. GARJA is their emanation with a pig's head, and the next GARJA is their emanation with the head of a lizard. HŪṀ gathers them all together and PHAṬ causes them to disperse [and set about their activities]. According to Vimalamitra, HŪṀ is the *mantra* of cause and VAJRAKRODHAHŪṀKĀRA is the *mantra* of generation. Then one recites GARJA GARJA HŪṀ PHAṬ as the *mantra* which incites them to act. And Śilamañju the Newar says that OṀ is the essence of purity (or the heart of Brahmā, the ancient god upon which Hūṁkāra tramples). VAJRAKRODHA is the causal *mantra*, and HŪṀKĀRA is the *mantra* of generation. GARJA GARJA is the *mantra* which summons him to appear, and HŪṀ PHAṬ is the *mantra* which is to be muttered repeatedly. Indeed, when generating Hūṁkāra, he is generated by means of that [345] and, when blessings are bestowed, blessings are given by that. It is by that, also, that he is summoned to appear at the time of invocation. The same holds true for the remaining deities of the series.

According to Padmasambhava, there are four aspects of the deity Hūṁkāra: Firstly, among the ten direction guardians [of the old Hindu pantheon] who are the general group to be subdued, it is specifically the god Brahmā who has the personal fortune or *karma* to be subjugated [by Hūṁkāra]. Secondly, among the ten non-virtuous acts which is the general group of aberrations to be purified, it is specifically greed (*lobha*)[124] that is to be purified [by Hūṁkāra]. Thirdly, among the ten supremacies (*vaśitā*) which is the group to be symbolized, it is specifically mastery of the process of birth (*upapatti*) that is symbolized [by Hūṁkāra]. Fourthly, as for a definitive description (*nirukti*) [of Hūṁkāra], he is a wrathful deity possessed of nine modes of dramatic sentiment (*navanāṭaka*), nine aspects of enlightened character (*ākāra*), and he wears nine articles of personal adornment. His consort is known as 'mother' because she is the mother of the buddhas. His emanations are so-called because they spring forth from his heart/mind. [And those emanations] are referred to as 'shape-shifters' (*phra men*) because they have different heads and bodies.[125] [91]

---

[123] I am unaware of any list beginning 'sleep (*gnyid*), mind (*sems*), darkness (*mun pa*), ...' I am therefore at a loss to complete the series.

[124] The *Phur pa che mchog gi dbang bcu* (*Cult of the Deity Vajrakīla* p.156) associates Hūṁkāra with purification of sexual misconduct, as does the present text on p.189, above.

Guru Vimalamitra also proposed a set of four: Origin, activity, quality and result. Hūṁkāra's origin is [the lord's] play (*līlā*).[126] His activity is the eradication of Brahmā. His quality is the abandonment of greed resulting in the supremacy of joyful aspiration (*adhimukti*). His consort may be described under the same four headings: Her origin, from among the ten perfections, is wisdom. Her activity is the subjugation of Brahmā's wife. Her quality is the clearing away of ignorance which results in the attainment of wisdom. With regard to the emanated shape-shifters: By whom were they emanated? Out of what were they emanated? What are the individual natures (*ngo bo*) of these emanations? And, having been emanated, what is their function? These are the four questions. First of all, in general it is the *yuganaddha* couples of the ten wrathful kings and their wives [346] [which do the emanating] and, in particular, [the first emanations] are produced by Hūṁkāra and his consort. Secondly, they are emanations of the wisdom of prayer (*smon lam ye shes*). They have the natures of pig and lizard and, [fourthly], their function is to subjugate the sons and daughters of the ten direction-guardians. The word 'shape-shifting' is used in three ways: For example, combining gold and silver and changing its shape into that of a metal bowl is called 'shape-shifting'. And it is called 'shape-shifting' when ideas [in the mental realm] move into the [physical] realm of meaningful objectivity (*don dbyings*). [And these emanations are called 'shape-shifters'] because they are characterized as having heads and bodies of different types.

As for the words, "All those Holders of Awareness of Vajrakumāra,"[127] *guru* Padmasambhava commented, "The *vajra* of wisdom is (A: *thugs rje*) compassion/ (B: *thugs*) heart/mind and there are two types of *kumāra*. The *kumāra* of meaning is that it does not advance towards old age, and the *kumāra* of attributes is possessed of [32 major] signs and [80 minor] characteristics." Thus he spoke. And Vimalamitra said, "*Vajra* is utterly pure wisdom and, because the comprehension of that is free of old age and decrepitude, he is called *kumāra* ('Youth')." And Śīlamañju said, "*Vajra* means 'emptiness' and *kumāra* refers to its unchanging nature."

---

[125] A note in ms A associates these emanations with the ten perfections, a category more usually associated with with the ten consorts.

[126] *rol stabs*. B reads: *rol stobs*, the power of play.

[127] *rdo rje gzhon nu'i rig 'dzin rnams*, the next line of liturgy. See above, note 115.

The Vajra family holds to the Vajra system. The Ratna family holds to the Jewel — and so it is for the Padma family and so on.[128]

[92] In general, there are four types of 'Holders of Awareness' (*vidyādhara*): Awareness-holders of maturation, awareness-holders with power over the life span, awareness-holders of the great seal and awareness-holders of spontaneous accomplishment.[129] As it says in the *tantra*:

> Maturation and power over the life span,
> The great seal and spontaneous accomplishment.

[347] In each of the four classes there are eight factors: Cause, time, aspect or appearance (*nepathya*), intention, [attainment of the] stages and paths, mode of attendance on Dharma, and benefit for living beings (*jagadartha*). Firstly, with regard to the *vidyādhara* of maturation: (1) The cause is the clarity of one's deity meditation. (2) The time is when one attains stability in the generation and perfection stages. (3) One assumes the appearance of a *siddha*. (4) The intention manifests within the assembly of deities. (5) [One traverses] the path of accumulation (*saṁbhāramārga*). (6) One attains the stage of being full of faith in the Dharma (*adhimukticaryābhūmi*).[130] (7) One attends to the Dharma even in dreams. (8) One truly acts for the benefit of beings. Secondly, with regard to the *vidyādhara* with power over his life span: (1) The cause is the prior attainment of maturation. (2) The time is when the maturation is complete. (3) One assumes the appearance of a *nirmāṇakāya*. (4) The intention manifests within the *maṇḍala* of the great trichiliocosm. (5) The path of preparation (*prayogamārga*) [is completed]. (6) One progresses to the stage of a buddha without giving up his body. (7) One hears the Dharma in all sounds. (8) One acts with the goal of benefitting all beings. Thirdly, with regard to the *vidyādhara* of the great seal: (1) The cause is the prior attainment of power over the life span. (2) The time is when the power over the life span is complete. (3) One takes on the aspect of a *saṁbhogakāya*. (4) The intention is as vast as the sky. (5) The path of seeing (*darśanamārga*) [is completed]. (6) One progresses beyond the eighth *bhūmi*. (7) One listens to the Dharma in the *saṁbhogakāya* [realms]. [348] (8) One is completely filled with the intention to benefit all beings. [93] Fourthly, with regard to the *vidyādhara* of spontaneous accomplishment: (1) The cause is the prior attainment of *mahāmudrā*. (2) The time is when the great seal is complete. (3) One assumes the aspect of a genuine buddha. (4) One's intention [insepara-

---

[128] In these few lines, the word *rig* (*pa*) (awareness) has been replaced with the homophone *rigs* (family, category, type). The intended pun (?) is lost in translation. A note in B explains that 'One who sees the essence of the five families is called an Awareness Holder.'

[129] To these four, the *Kar gling zhi khro* cycle adds a fifth who 'abides on the ten stages (*bhūmi*)' (*sa la gnas pa'i rig 'dzin*), and these are then associated with the five families.

[130] There are four steps to this stage: The attainment of light (*ālokalābha*), increase of light (*ālokavṛddhi*), entry to the true meaning (*tattvārthadeśānupraveśa*) and uninterrupted profound meditation (*ānantaryasamādhi*).

bly merges with] the *dharmadhātu*. (5) The path of meditation (*bhāvanāmārga*) [is completed]. (6) One progresses beyond the continuum of the ten stages. (7) One hears the Dharma in the *dharmakāya*. (8) One's benefit for beings is as all-pervasive as the sky.

As for the words, "[You] must accomplish the universal *vajra*."[131] The *guru* Padmasambhava comments, "'Universal' refers to the six classes of living beings, each one of which must be accomplished as a deity." *Guru* Vimalamitra said, "The term 'universal' encompasses the entire *traidhātuka*, and it is the body, speech and mind of each living being within the *traidhātuka* that must be accomplished (i.e. perfected)." And Śilamañju said, "'Universal' refers to the god realm (above), the human realm (in the intermediate sphere) and the *nāga* realm (below). Moreover, in the realm of the gods, 'that which exists in non-existence' is completely non-existent. In the human realm, 'that which exists in existence' is the existence of happiness and suffering. And, within the hells, 'that which does not exist in existence' is the existence of bliss. Otherwise, [there are three types of] existent beings: those who move with their faces held up, those who move with their faces forward, and those who move with their faces bent down. All three of those [realms of existence and the various types of sentient beings who dwell there] are to be realized as the *dharmakāya*." Thus he spoke.

As for the line, "The whole of existence [transformed into] Vajrakīla deities," *guru* Padmasambhava comments, "That which [pervades] 'the whole of existence' is *bodhicitta*. That itself is *vajra*, and that is the divine [Vajra]Kīla." And Vimalamitra said, "As for 'the whole of existence,' this is [to be explained] as before [349] and it is that very thing which must be understood as the divine Kīla deity." Śilamañju said, "In general, the three realms of existence are divine. Even more than that, however, every living being is to be recognized as a deity."

As for the words, "You must accomplish wisdom wrath." There are two levels of this accomplishment: ordinary and special. The first of these has three divisions: Outer accomplishment, inner accomplishment, [94] and secret accomplishment. With regard to the first, there are oral instructions of the upper entrance (i.e. the mind), and oral instructions of the lower entrance (i.e. the body of union). For the second (the inner accomplishment), there are four methods: Accomplishment of the rite of union in manifest *yuganaddha*, accomplishment of the rite of slaughter in manifest *yuganaddha*, accomplishment of the rite of longevity in manifest *yuganaddha*, and accomplishment of *siddhi* in manifest *yuganaddha*. Furthermore, if these are accomplished in accordance with scripture,[132] the outer accomplishment is in the form of Uṣṇīṣa[133] as taught in [the category of] spells (*vidyāmantra*). The inner accomplishment is in the form of

---

[131] See above, note 115. Ms A here reads: *srid pa rdo rje phur bu sgrubs mdzod cig /*

[132] Notes in both mss add the words: *rtsa ba / khyad par du / sgrub pa /* 'Fundamental. Especial. Accomplishment.'

[133] Above (p.141) Vajrakīla was said to manifest as the white and black Uṣṇīṣa deities in the *ubhayatantra*.

Nīlāmbara (the 'blue clothed' Vajrapāṇi), as taught in *guhyamantra*. The secret accomplishment is in the form of [Vajra]Vidāraṇa, as taught in the longer spells (*dhāraṇīmantra*).

If the fundamental manifestation[134] is to be accomplished in association with the Mother goddesses, there are the Mother goddesses of the expansive realm (*dharmadhātu*), and the Mother goddesses of activity (*karma*). In the first category there are the seven Mothers, four Sisters, eight Blazing Ones, and [twenty-eight] powerful Īśvarī.[135] Secondly, [the goddesses of activity] manifest in the form of mothers, sisters, and female demons (*māra*), [all of whom] bestow success.

If the fundamental manifestation is to be accomplished in association with the worldly deities, there is the accomplishment of rDo-rje legs-pa, [350] Yam-shud dmar-po, Klu-rje (*nāga* lord), rGyal-po, bDud and bTsan.

In a nutshell, according to Padmasambhava, 'wisdom' has two divisions: The wisdom of insight in the natural condition of rest, and the expansive or radiating wisdom which functions for the benefit of living beings. Both of these are to be accomplished in the form of Vajrakumāra. Vimalamitra spoke of wisdom in the same manner.

As for [this manifestation] being contrived in association with 'wrath', it is wrath in association with great wisdom, and it is contrived as wrath as a corollary of great compassion. Thus, although it is an embodiment of peace, it assumes a blazing guise [of fury]. According to Śīlamañju, there are both naturally existent wrath and wrath that is brought about by force. "[The practitioner] who is in possession of the wisdom *dharmakāya*, has [truly] accomplished the body of Dharma," he said.

That concludes the section dealing with the *saṁbhogakāya* assembly of ten wrathful kings.

Thirdly with regard to the *nirmāṇakāya* assembly of genuine Kīla sons, this has two divisions: [95] Clarifying the issue[136] and the actuality of the generation.

With regard to the first of these, the *nirmāṇakāya* assembly is clearly defined in the words of a certain verse which refer to, "The wisdom embodiment of all the buddhas."[137]

With regard to the second, there is a rule of three applied to ten roots and sixty branches. What are the ten roots? (1) There are three factors associated with generating material *kīla* from the depths of the *trikāya*. (2) Three seed-syllables are necessary for the one-pointed wisdom blessing of body, speech and mind. (3) There are three reasons for its being held with the gesture of complete *makara* liberation (*chu srin rnam grol gyi phyag rgya*). [351] (4) There are three ritual substances for the rite of empowerment of the five families. (5) There are three *mantra* required for the blessings of body, speech and mind. (6) *Mantra,* ritual substance and *samādhi* are the three requirements when hurling white mustard seed.[138] (7) There are three powerful effects in fumigation by frankincense. (8) A threefold impetuous violence (*ngar po*) must be produced when smearing the blood. (9) There are four extremes in the distinctions of Supreme Sons. (10) There are seven factors in the distinctions of *kīla.* These are the ten.

---

[134] i.e. the manifestation of the fundamental *dharmakāya maṇḍala*.

[135] See my *Cult of the Deity Vajrakīla*, p.173.

[136] A: *gsol ba gdab pa*, 'making prayers.' As above, note 109.

[137] *sangs rgyas kun gyi ye shes sku* / VKMK. BRT III.

(1) Firstly, [the three-*kāya* generation]: Some seek to harmonize the concept of Supreme Son with the description found in the *sūtra* of the 1,000 sons of the *cakravartin* king.[139] As in the example of those 1,000 sons of the world-ruling *cakravartin* king who had to be born of pure patrilineage and pure matrilineage, these Supreme Sons, also, are born from the depths of the three *kāya.* In this regard, when one is meditating upon voidness following the *mantra* recitation, OṀ ŚŪNYATĀ JÑĀNA ... [and so on], this is the *dharmakāya.* Emerging from that state, a syllable HŪṀ separates out from the conjoined secret sky of the father-mother deity, [96] radiates out to a great distance and then gathers and returns. With the recitation of OṀ VAJRAKĪLI KĪLAYA there is born the *nirmāṇakāya* possessing a wrathful upper body with three faces and six arms with a radiantly bright red triple-edged iron spike below. [352] As it is said in the *Guhya-tantra*:

> This one has three faces and six arms,
> He also has one face and four arms,
> Therefore I will not expound at length [just now].

And in the same source it is also said:

> The lower portion of his body, up to the navel,
> Is blue-green, unbearable, (A:) destructive/(B:) terrifying.

Enumerating the Supreme Sons: The most extensive [assembly] consists of 108, the middling has 21, the inferior, five, and the most abbreviated assembly of all is gathered within a single *vajra*[*kīla*]. Now, in the case of a king, although he may have the nobility of birth, if he lacks both retinue and the wealth of enjoyments it is as if he has not entered fully into kingship. In our case, also, lacking the blessings of the body of the wealth of enjoyments (*saṁbhogakāya*), the three *kāya* are incomplete. Therefore, within the distended belly of the handle (*gcum gzhogs, lcim gzhogs*) of that *kīla,* the *maṇḍala* palace is generated from the syllable BHRŪṀ, and there one meditates upon the lord and his consort. Reciting the *mūlamantra* which is the *mantra* of generation, one generates the ten wrathful kings and their consorts, together with their animal-headed emanations, in the cardinal and intermediate directions around the eight-sided handle. Hūṁkāra and his consort [and their emanations] fill the upper vast knot, [with their eyes looking down from above] like the head of a *garuḍa*. Mahābala and his consort are generated within the lower vast knot [at the bottom of the handle] in the proud and haughty posture of a champion. The guardians of the four gates are generated on the four sides. The 12 Kīla protectresses are generated in the neck (*gnya'*) of the sharp blade. On the sides of the upper vast knot, the lords of the five families are generated as the crown ornament of Vajrakumāra. [97] [353]

---

[138] Items 6 & 7 are transposed in both mss. For item 6, A lists only: 'three *samādhi.*'

[139] As detailed in the *Bhadrakalpika-sūtra,* these became the 1,000 Buddhas of the Auspicious Aeon. See also: Douglas & Bays, *The Life and Liberation of Padmasambhava* VII.

As it is written in the *Guhya-tantra*:

> All *maṇḍala* are perfected within the sphere of a single *kāya*.[140]
> The nature of the eight sides is eight wrathful kings,
> And eight wrathful queens are born from the eight corners.
> Above and below also have the nature of gods.

So it is said.

(2) Secondly, as for the single-pointed wisdom blessing: Just as a king, even though he be possessed of retinue and wealth of enjoyments, is not truly entered into lordliness if the royal personage lacks charisma (*tejas*), so too, the Supreme Son must have his body, speech and mind blessed as single-pointed wisdom. Therefore one should meditate upon three HŪṂs on the three edges of the sharp-pointed blade,[141] three PHAṬs on the three sides, and a white syllable A at the tip. As it says in the *tantra*:

> Three PHAṬs are to be established on the sides
> And three HŪṂs established in the three corners.

So it is written.

(3) Thirdly, as for the *mudrā*: SAMAYA JAḤ. The necessity of [the *kīla*] being held with the *makara* gesture of total liberation is because, being seized by a *makara* and throwing away one's knowledge is just like being ignorant. Whoever is struck by the Supreme Son, however, does not abandon [his wisdom knowledge]. With regard to the *mudrā*, it is said in *tantra*:

> To begin with ('at that time') one entwines the fingers back to back,
> Completely extending the two middle fingers
> With a *kīla* placed between them.
> Then, fashioning the fingers like a lotus
> With its petals ('mouth') unopened,
> One rolls the *kīla* between the palms.

Thus it is written.

---

[140] B: 'within the sphere of four *kāya*.'

[141] A: 'in the three corners of the *maṇḍala*.'

(4) Fourthly, [354] with regard to the rite of empowerment: In the same way that a king, even though he be possessed of great charisma, does not truly become king if he is not anointed on the head with rites of consecration, here also, the empowerment or rite of consecration of the five families [is required]. [Imagining] the five fingers of the right hand to be the lords of the five families, standing upon solar discs generated from the syllable MA, and the five fingers of the left hand to be their five female consorts upon lunar discs generated from A, one brings the fathers and mothers together in union. [98] As the *bodhicitta* of their union melts into the Supreme Son, the empowerment is received. As it says in the *Guhya-tantra*:

> Upon a sun disc on the palm of the right hand
> Generate Samantabhadra, resplendent with light.
> Upon a moon disc arisen from A on the left
> Generate Samantabhadrī from the syllable A.
>
> The middle finger is Vairocana,
> The thumb is Akṣobhya,
> The index finger is Ratnasambhava,
> The ring finger is Amoghasiddhi
> And the little finger is Amitābha.
> The five on the left are the five consorts.
>
> When wisdom and means are joined in equanimity (*samāpatti*)
> One brings the fingers together a little
> And rolls the *kīla* [between one's palms].

And that is the rite of empowerment.

(5) Fifthly, with regard to the blessings of body, speech and mind:[142] Just as a king, even though he has received the empowerments, is not really regal if he lacks measureless virtue, in the present case, too, [the Supreme Son *kīla*] must be given the blessings of body, speech and mind. Thus, one should contemplate the syllable OṀ on the crown *cakra* of the Supreme Son, [355] encircled by the *mantra* OṀ BUDDHAKĪLI KĪLAYA ... [and so on]. Reciting this, all the accomplishments of the buddha-body are gathered and the body is blessed with the power to slay the entire *traidhātuka* in a single moment. Contemplating the syllable ĀḤ upon an eight-petalled lotus at the throat encircled by the *mantra* ĀḤ PADMAKĪLI KĪLAYA ... [and so on], reciting this, [all the accomplishments of] buddha-speech are gathered and the speech is blessed with the power to slay the entire *traidhātuka* in a single moment. Contemplating the syllable HŪṀ within the hub of a blue *vajra* at the heart encircled by the *mantra* HŪṀ VAJRAKĪLI KĪLAYA ... [and so on], reciting this, all the accomplishments of the buddha-mind are

---

[142] A note in ms B says that these blessings are bestowed by the five mothers.

gathered and the mind is blessed with the power to slay the entire *traidhātuka* in a single moment.

(6) Sixthly, when hurling the white mustard seed, [one requires] *mantra*, mustard seed ('substance') and meditation. Just as the king must wear armour when going to war, [99] in this case, reciting the PETALI *mantra*,[143] as the black or white mustard seed is hurled one imagines that the body becomes covered in armour, free of even the slightest chink. As it says in the *tantra*:

> In order to invoke the king of wrath
> One blesses black mustard seed
> And generates miniature wrathful forms.

Thus it is written.

(7) Seventhly, with regard to fumigation by frankincense, [one requires] *mantra*, frankincense ('substance') and meditation. [356] When the king goes to battle, even though he is wearing armour this is insufficient, for he must have a sharp-pointed weapon. Similarly, in this case also, one recites the MAGULATALA *mantra*[144] and, as smoke [rises up from] the incense one imagines [the *kīla*] to become possesssed of a savagely sharp tip — unbearably powerful, unassailable, unconquerable. As it is written in the *tantra*:

> In order to temper the sharp spike of the *kīla*
> One fumigates it with the smoke of black incense.[145]

So it is said.

(8) Eighthly, when smearing the blood, [one requires] *mantra*, blood ('substance') and meditation. Just as that king requires his sharp-tipped weapon to be appropriate against the enemy, [in the present case the weapon is suitably prepared by] reciting the RAKTA *mantra*[146] and anointing it with blood. Thus the *kīla*, the colour of dark red smoke, is contemplated to have the power to conquer at a touch. As it is written in the *tantra*:

> In order to grind the arrogant ones to dust,
> Smear with the blood of goat, dog and pig.

So it says.

---

[143] *rTsa ba thugs kyi rgyud* IV: OṀ VAJRAKĪLI KĪLAYA PETALIMAṆḌALA RAKṢA RAKṢA HŪṀ PHAṬ // mTshams-'brag NGB vol.35, p.567.

[144] *rTsa ba thugs kyi rgyud* IV: OṀ VAJRAKĪLI KĪLAYA MAKULATALA TALA TALA PRATALA HŪṀ PHAṬ // mTshams-'brag NGB vol.35, p.567.

[145] The incense is here called *ce pog* (?) or *lce log*, 'perverted tongue', terms unattested in the lexicons.

[146] *rTsa ba thugs kyi rgyud* IV: OṀ VAJRAKĪLI KĪLAYA MAHĀRAKTA HŪṀ PHAṬ // mTshams-'brag NGB vol.35, p.567.

Following that, just as a king who has conquered his opponents in battle must then take control of his enemy's territory, similarly, [in the rites of the *kīla*,] one recites SAMAYA TIṢṬHA LHAN and meditates upon establishing the separation of good and evil in the hearts of the enemies and obstructors. As it is written in the *tantra*:

> The quintessence of all the important pith instructions
> Is to mark out the border between vice and virtue.

That is the way in which it is explained.

(9) Ninthly, as for the four classifications of Supreme Sons: [357] There is the type that, although not sons, are supreme. There is the type that are sons and [100] are also supreme. There is the type that, although sons, are not supreme. And there is the type that are neither sons, nor are they supreme. With regard to those [Supreme Sons] also, there are four *maṇḍala*: One *maṇḍala* of material *kīla* is the fundamental assembly of the natural condition. Another *maṇḍala* of material *kīla* is the retinue of wrathful kings in the ten directions. A further *maṇḍala* of material *kīla* is the assembly of a single material *kīla*. One final *maṇḍala* of material *kīla* is the retinue of the three quartets of oath-bound Kīla protectresses. What these words mean is that the *kīla* with its eight-sided handle and upper and lower vast knots is like a treasure house in the form of a divine palace, within which is stored the treasure in the form of the assembly of deities. Because it is produced like that, it is called a 'material Kīla' and '*maṇḍala*' means that the entire host of deities is generated [within it].

(10) Tenthly, in discussing the distinctions of *kīla*, there are two divisions: In general, there is a division into four varieties of *kīla*, corresponding to four types of person who penetrate the extreme. And, in particular, the special characteristics [of] material *kīla* are extensively taught.

Firstly, [in general,] the type of person who is like the sky strikes the *kīla* of wisdom awareness (*vidyājñāna*) into the ground of the *dharmadhātu*. The type of person who is like a mountain [358] strikes the *kīla* of compassionate emanation into the ground of all sentient beings in the *traidhātuka*. The type of person who is like a *kalantaka* bird strikes the *kīla* of secret *bodhicitta* into the ground of the female organ, and the type of person who is like sandalwood strikes the material *kīla* into the ground of the enemies and obstructors. For each one of those types there are five[147] aspects: nature of the *kīla*, the ground into which it is struck, [101] the measure of success, the fault of non-application, and the resultant fruit. As it is written in the *mūlatantra*:

---

[147] Ms A lists six aspects, omitting the resultant fruit and adding two new categories: the type of person upon whom the rite relies (just dealt with) and the virtues of implantation. These categories, however, are absent in the explanation that follows.

The *kīla* of wisdom awareness
Is implanted in the realm free of subject and object.
Success is measured in radiant realization
And the fruit is the attainment of the unborn *dharmakāya*.
If this is not successfully realized, one roams in *saṁsāra*.

The *kīla* of boundless compassion
Is implanted into beings with love and compassion.
Success is the realization of the non-duality of self and others
And the result is the attainment of the *saṁbhogakāya*.
Failing this, one falls into the demonic state of Rudra.

The *kīla* of higher *bodhicitta*
Is implanted in the pure depths of the mother's sky.
The measure of its success is an insubstantial bliss,
The result of which is to gain the indivisible *trikāya*.
If this is not successfully realized, one shores up the banks of *saṁsāra*.

The material *kīla* of visible characteristics
Are the *kīla* of pacification, enrichment, control and the wrathful rites.

So it is written.

[359] Secondly, the particular characteristics of material *kīla* are taught under six headings: (i) material of manufacture, (ii) definition, (iii) measurement, (iv) classification, (v) symbolism, and (vi) function.

(i) Material of manufacture. As it says in the *Guhya-tantra*:

Silver or any variety of white wood
Are materials for the *kīla* of pacification.

Gold or any variety of yellow wood
Are materials for the *kīla* of increasing virtue.

Copper or any variety of red wood
Are materials for the controlling *kīla* of supreme speech.

Iron or any variety of black wood
Are materials for the *kīla* of the wrathful rites.

(ii) Definition. It is written in the *Kīlanirvāṇa-tantra*:

Kī is the sphere beyond creation [102]
And *la* means without cessation.

Kī stands for the *dharmadhātu*
And *la* is the wisdom of awareness.

Non-dual *nirvāṇa*, transcending suffering,
The mental essence of mind itself is the *kīla*,
The very truth of truth itself is the *kīla*,[148]
Kīla is the essential characteristic of the sky.

If one meditates with clarity, generation is achieved.
If it is non-dual, union is achieved.
If the realization is resplendent, success is achieved.
If all mental factors are under control, slaying is achieved.

(iii) Measurement. [360] It is written in the *Guhya-tantra*:

Four digits is the measurement of the four elements,
Eight digits is the measurement of the eight consciousnesses,
Twelve is the measurement of the twelve faculties of sense (*āyaṭana*),[149]
If they measure eighteen, it is taught that
This is the measurement that conquers the 18 sensory realms (*dhātu*).[150]
Measuring the length of a single grain of barley, it is taught that
This is the measurement of supreme *bodhicitta*.

(iv) Classification. There are two broad categories: absolute *kīla* and relative *kīla*. With regard to the first type, it is written in the *tantra*:

The true meaning of the *kīla* is the wisdom of awareness,
The sphere of which is said to be the entire *dharmadhātu*.

The second type, relative *kīla*, are those made of the five types of metal or wood. With regard to these, it is written in the *Kīlanirvāṇa-tantra*:

Earth-iron, sky-iron, and molten bronze,
The tip of a weapon that has killed man or horse,
And ordinary metal. These are the five [types of metal].

(v) Symbolism. It is written in the *Kīlanirvāṇa-tantra*:

The upper vast knot is the *dharmakāya*,
And the other is the *saṁbhogakāya*.
The tip is the *nirmāṇakāya*.
So, from head to tip it is without fault and
It should be properly fashioned in three-edged form.

---

[148] A: 'The *dharmakāya* itself is the *kīla*.'

[149] The six sense-organs (including mind) and their six corresponding objects.

[150] The six sense organs, their six objects, and their six corresponding consciousnesses.

[103] (vi) Function. It is written in the *Guhya-tantra*:

> With the *kīla* of white sandalwood
> All sicknesses without exception are pacified.
> With a square *kīla* of yellow barberry
> Lifespan and enjoyments are increased.
> [361] With a semicircular *kīla* of red acacia
> All things are brought under one's control.
> *Kīla* of bSve-wood increase the family line.
> *Kīla* of (A:) gold/(B:) acacia-wood increase *bodhicitta*.
> With a *kīla* of red sandalwood
> One can subjugate women.
> With [a *kīla* of] cattle [horn or bone]
> High-ranking officials may be brought under one's power.
> bSve-wood brings all classes of common folk under control.
> With copper, a king can be subjugated and
> With wood [of any kind], all demons (*gdon*) are subdued.

That citation makes the matter plain.

Now for a more detailed explanation: Commenting on the words, "The wisdom embodiment of all the buddhas (*sangs rgyas*)," Padmasambhava said,

> "Illuminating the darkness of ignorance, that is *sangs* (clearing away).
> Wisdom and understanding, opening like the petals of a lotus flower,
> that is *rgyas* (development).[151]
> All, means [all those buddhas in] the past, present and future.
> Embodiment, means the embodiment of wisdom."

Then *guru* Vimalamitra said, "The Buddha is the support of the *dharmakāya*."

And Śilamañju added, "It is the five defilements that must be cleared away (*sangs*) and the five wisdoms that must be developed (*rgyas*). There are three types of wisdom: self-arising wisdom (*rang byung*), wisdom arising from something else (*gzhan byung*), and abiding wisdom (*gnas 'gyur*). The word 'embodiment' means that he acts as the support of all noble qualities."

Commenting on [the subsequent line], "Arising from the sphere of the *vajra dharmadhātu*,"[152] Padmasambhava said that the essence (i.e. that which arises) is the *dharmakāya*, and *vajra* refers to the emptiness (*śūnyatā*) of the *dharmadhātu* which is uncompounded (*asaṁskṛta*). Vimalamitra added that 'sphere' means *dharmatā* and that itself is just the *vajradharmadhātu*.[153] [362] Śilamañju said that

---

[151] For more of Padmasambhava's etymologies of the word 'Buddha' in its Tibetan form *sangs rgyas* see: Herbert Guenther, *The Teachings of Padmasambhava*, Leiden, E.J. Brill, 1996 (index).

[152] *ngang nyid rdo rje'i chos dbyings las /* BRT III. VKMK: *rdo rje'i de nyid rang bzhin las /*

[153] B: *dharmatā*.

"The sphere itself is the unborn/unbecoming and *vajra* refers to its unceasing nature. Thus the *dharmadhātu* is the *dharmakāya*." [104]

As for the line, "The unbearable form of blazing wrath,"[154] Padmasambhava commented that the unbearable form of the wrathful lord is 'blazing' in order to subdue the arrogant ones. Vimalamitra said that this refers to his nine modes of dance, and Śīlamañju added that he was 'blazing' in order to illuminate ignorance. 'Wrath' refers to the wrathful lord, but what is 'unbearable' is *saṁsāra*.

Commenting on the next line, "I must arise in this precious form,"[155] Padmasambhava said that this teaches the generation of the deity's body, and Vimalamitra added that the generation is performed in stages (*utpattikrama*). Śīlamañju said that the generation referred to here is to be performed in accordance with techniques of the completion stage (*niṣpannakrama*).

That concludes the instructions on the [*nirmāṇakāya*] assembly of material *kīla*.

(3) The third general topic is the empowerment of long life by the triple world, in which the life force of the wisdom gods is empowered by means of the life force. This includes both prayers of supplication and the actual empowerment. With regard to the first of these, there is a verse in the liturgy which begins, "Through the practice of skilful means for the benefit of living beings."[156] As for the second: Reciting the prayers of supplication, one sets out five thrones for the buddhas of the five families upon the crown of one's head and, inviting them to be seated, one receives the water consecration (*udakābhiṣeka*) from the deities of the east, the crown consecration (*mukuṭābhiṣeka*) from the deities of the south, the *vajra* consecration (*vajrābhiṣeka*) from the deities of the west, the bell consecration (*ghaṇṭābhiṣeka*) from the deities of the north, and the name consecration (*nāmābhiṣeka*) from the deities of the centre. [363] This meditation constitutes the vase consecration (*kalaśābhiṣeka*). After that, the male and female deities of the five families unite in sexual conjugation and, from the point of union of their bodies emerges *bodhicitta* which is absorbed into oneself. Flowing downwards from the crown of one's head, it purifies all one's sins and defilements, and this is the secret consecration (*guhyābhiṣeka*). And then those deities of the five families melt and, flowing down from the crown of the head, are absorbed into one's body. By their complete absorption, the consecration of wisdom-knowledge (*prajñājñānābhiṣeka*) is bestowed. The experience of bliss and emptiness which arises within one's stream of consciousness at that time [105] constitutes the fourth consecration (*caturthābhiṣeka*).

After that, the deities of the five families arise all together and, moving back upwards, one meditates upon them as the crown ornament on the top of one's head, the symbol of empowerment. Now one is fully empowered by the buddhas of the three times.

---

[154] *'bar ba'i khro bo mi bzad pa /* BRT III. VKMK: *mi bzad pas /*

[155] *sku yi dbyig tu bdag bskyed cig /* BRT III. VKMK: *sku yi gter tu bdag skyed cig /*

[156] *thabs kyi spyod pas 'gro don du /* BRT III. *Sādhana* 30. VKMK: *thabs kyis spyod pas sems can don /*

Utilizing that power, one recites SPHARAṆA PHAṬ and strikes the living beings of the triple world [with rays of *mantra* light], causing them all to dissolve. All of the gods melt down into the form of the syllable A. Humans become NṚ. The *asura* become SU. Animals, TRI. Ghosts, PRE, and the inhabitants of hell, DU.[157] All of them are then burned away and washed clean with [fire, water and air arising from] the syllables RAṀ YAṀ KHAṀ, and one meditates upon them as being transformed into the deities of the *maṇḍala*. Then, as one recites SAṀHARAṆA HŪṀ, those rays of light gather together and return, becoming absorbed into the Hayagrīva at [the portal of] one's heart. Being thus empowered, [Hayagrīva] becomes splendidly radiant and thus the empowerment of the life force is bestowed upon him. Then Hayagrīva unites with his consort(s) and the *bodhicitta* of their union is absorbed into the wisdom deity (within one's heart). Thus [the wisdom deity] is empowered and becomes possessed of radiant glory. [364] All that glorious radiance then combines and strikes the HŪṀ in the hub of the *vajra* [in the heart of the wisdom deity], causing it to glow and sparkle with brilliance, and thus it becomes empowered as the life force of the wisdom deity. Finally, one should meditate upon an iron conduit (*nāḍī*) of life force arising from that.

Then one should meditate upon a white syllable OṀ on the crown of the head of each of the deities of the triple *maṇḍala*. And upon a red ĀḤ in each of their throats, and a blue HŪṀ in each of their hearts. Rays of light then spread out from those syllables and one should imagine that, when they gather together and return, upon each of their heads there is a white Vairocana. And there is a red Amitābha on each of their throats, and a blue Akṣobhya on each of their hearts. These are the signs of empowerment.

That completes the discussion of empowerment.

As for an explanation of the words [of the liturgy]: With regard to the line, "Through the practice of skilful means for the benefit of living beings," Padmasambhava said that, for the benefit of sentient beings, *yogins* are to be trained by a range of skilful activities that go beyond the bounds of thought. Vimalamitra [106] said that one who is well versed in skilful activity must act for the benefit of beings. And Śīlamañju said that everything is fulfilled through the practice of skilful means.

Then there is the line, "Disciplining those suitable to be converted by means of love and compassion."[158] Regarding this, Padmasambhava said that compassion is an adjunct of the loving mind. Vimalamitra said that love and compassion are requirements of the Mahāyāna. And Śīlamañju added that love and compassion are especially required in the practice of secret *mantra*.

---

[157] Skt: *sura* SU, *asura* A, *nṛ* NṚ, *tiryak* TRI, *preta* PRE, *duḥkha* DU (DUḤ). However, because the syllable A ranks higher in *mantra* hierarchy than SU, all traditions exchange the syllables for the gods and titans (*sura* and *asura*).

[158] *byams dang snying rjes gang 'dul ba /* VKMK. BRT III. *Sādhana* 30.

As for the line, "Having completed the activities of buddhahood,"[159] Padmasambhava said that the essential activities of buddhahood [365] are the *yogas* of generation and perfection. The activities of a buddha, moreover, are divided into four,[160] and these are defined for whoever would engage in their practice. Vimalamitra said that if ignorance is cleared away (*sangs*) and wisdom developed (*rgyas*),[161] the activities [of buddhahood] are completed. And Śīlamañju added that [the activities of buddhahood] are completed by the four rites of pacification, increase, control and destruction, as appropriate for those to be converted.

Commenting on the line, "Please bestow all the empowerments in this place,"[162] Padmasambhava said that the outer empowerment is to recognize all appearances as the deity. And if this is understood, blessings will arise. Vimalamitra said that the inner empowerment is to recognize all phenomenal appearances as existing within the mind. And Śīlamañju said that the secret empowerment is to realize all phenomenal appearances as emptiness. If this is understood, he said, blessings will arise.

[With that analysis of the] words, [the section concerning
empowerment of the life force] is completed.

(4) The fourth general topic, invoking the wisdom deities of the *maṇḍala* and taking the essence of *siddhi* through offerings and ritual service, has four sections: (a) Invitation of the wisdom deities. (b) Presenting them with eight kinds of offerings. (c) Performing the ritual service (*sevā*). (d) Taking *siddhi* at the time of the offerings.

(a) The first section (invitation of the wisdom deities) has two parts: (i) Prayers of supplication. These are the two and a half verses of liturgy beginning, "In order that we may accomplish the Universal Kīla."[163] (ii) The actual invitation. By means of light rays radiating out from his own heart, [107] the *yogin* summons the triple *maṇḍala* in his own likeness[164] from the *dharmadhātu* palace of Akaniṣṭha to be present in the sky before him.

---

[159] *sangs rgyas phrin las rdzogs mdzad nas* / BRT III.
sangs rgyas 'phrin las rdzogs par mdzod / VKMK.
sangs rgyas phrin las rdzogs bya'i phyir / *Sādhana* 30.

[160] i.e. the four rites of pacification, increase, control and destruction.

[161] Cf above, note 151.

[162] *dbang bskur thams cad 'dir stsol zhig* / VKMK & BRT III at this point read: *dbang dang byin brlabs 'dir stsol cig* / and this seems to be the line on which the three *ācārya* comment here. *Sādhana* 30 reads: *dbang dang dngos grub 'dir stsol cig* /

[163] *srid pa'i phur bu bsgrub pa dang* / BRT III. *Sādhana* 30. VKMK: *'khor ba'i phur bu bsgrub don du* /

[164] Self-identification with the triple *maṇḍala* of Vajrakīla has been explained above, p.163*ff*.

(b) Presenting them [366] with offerings has eight divisions: (i) Offerings made with the hands to [the *maṇḍala* in] the sky. (ii) Then there is the absorption [of the wisdom beings], after which four goddesses offer embrace. (iii) Offering the *bali* cake (*gtor ma*). (iv) Offering the nectar medicine (*bdud rtsi sman*). (v) Offering the blood of the three terminations (*tshar gsum*). (vi) The offering of union and slaughter (*sbyor sgrol*). (vii) Praying for what we want. (viii) Presenting offerings to the assembly and singing hymns of praise.

(i) Offerings made with the hands to the *maṇḍala* in the sky: Saying ATI PŪ HOḤ to the *maṇḍala* firmly established in the sky, one salutes the wisdom beings by pressing one's hands together in reverence. The wisdom beings reply, PRATĪCCHA HOḤ (Accept, ho!) and, as they do so, one imagines that they bestow *siddhi*. Then the circle of Kīla protectors in the *jñānasattva maṇḍala* say SARVATATHĀGATA BHAṬṬĀRAKA (Oh venerable lord, [the equal of] all buddhas), and one imagines that, as they do so, they salute oneself, the *samayasattva*, three times[165] with their hands.

(ii) Next there is the absorption [of the *jñānasattva maṇḍala* into the *samayasattva*], and the subsequent offering of embrace by four goddesses: With JAḤ, the wisdom beings are hooked. With HŪṀ they are drawn forth. By VAṀ they are bound, and by HOḤ they are gratified with nothing less than total pleasure. Then the four outer goddesses radiate from one's heart as one recites OṀ VAJRADHŪPE DHŪ, OṀ VAJRAPUṢPE PU, OṀ VAJRĀLOKE HRĪḤ, OṀ VAJRAGANDHE GAN. And then the four inner goddesses radiate from one's heart as one recites OṀ VAJRALĀSYE HŪṀ, OṀ VAJRAMĀLE TRĀṀ, OṀ VAJRAGĪTI HRĪḤ, OṀ VAJRANṚTYE ĀḤ. [367] Then, again, the four goddesses of desirable qualities radiate out as one recites OṀ VAJRA MOHARATI, RĀGARATI, KARMARATI, VAJRARATI and they make delightful offerings with gestures of embrace.

As for the meaning of the verse citation, "In order that we may accomplish the Universal Kīla," Padmasambhava said that 'universal' here is to be understood just as explained above. [108] As for 'accomplishment': A place where the mountains jut upwards like the sharp fangs of Yama (*kha ral*) is a suitable site for accomplishing mastery over *rākṣasa* demons. The area around a solitary tree is a suitable site for accomplishing mastery over *gandharva*. A rocky cave is a suitable site for accomplishing mastery over *yakṣa* demons. A well or spring is a suitable site for accomplishing mastery over *nāga*. A charnel ground is a suitable site for accomplishing mastery over Mother goddesses and *ḍākinī*. It is to those places that the wisdom deities are invited. Who makes the invitation? The *samayasattva* makes the invitation. From where are they invited? They are invited from Akaniṣṭha paradise. To which place are they invited? They are invited into the *maṇḍala* of *samādhi*. Why are they invited? They are invited in order to accomplish the [Universal] Kīla. And, having been [successfully] invited, the accomplishments are of two kinds: ordinary and special. There are three kinds of ordinary accomplishments: accomplishment of the wisdom deities, accomplishment of the Mother goddesses and *ḍākinī*, and accomplishment of the heroic warriors and servants (*vīra* and *kiṁkāra*). The accomplishment of the wisdom deities also has three divisions: accomplishment of the 51 *heruka* deities [of the complete wrathful *maṇḍala*], accomplishment of five *heruka*, and the accomplishment of the solitary hero deity. The accomplishment of the Mother goddesses and *ḍākinī* also has three divisions: the outer accomplishment which is like a mother is the DHADDHI, the inner accomplishment which is like a sister is the system of the assembly (*'dus pa*), and the secret accomplishment which is like a servant girl is the combined or gathered (*bsdu yig*). [368] The accomplishment of the attendant *kiṁkāra* also has three divisions: accomplishment of 21[166] *kiṁkāra*, accomplishment of four *kiṁkāra*, and accomplishment of Ma-ru-tse alone. When reciting the *mantra*, it is necessary to append at the beginning the personal *mantra* (i.e. the name) of each [of those subsidiary deities], the particular servant [class to which each belongs], the personal abode [from where each is to be summoned], the particular purpose for which each is required, the manner in which each is to perform his task, and it is necessary to enter into a proper *samādhi* for each one. Thus spoke Padmasambhava. And *guru* Vimalamitra said that the three realms to be accomplished are the body, speech and mind. Then Śīlamañju said that the three realms are to be accomplished as the *dharmakāya*.

---

[165] B omits 'three times.'

As for the line, "In order that we may achieve empowerments and *siddhi*,"[167] Padmasambhava spoke of 'empowerment' saying that profound realization (*adhigama, bodhi*) is the empowerment of *dharmatā*, and knowledge/awareness (*vidyā*) is the empowerment of skilful mastery (*ākrama*). These are the empowerments for the slaughter of the triple world. As for *siddhi*, these are of three kinds: The best is the attainment of buddhahood. The medium *siddhi* is to become a *vidyādhara*, and the ordinary *siddhi* is the eye ointment [and so on].[168]

---

[166] Reading *nyer cig* for mss. *gnyis gcig*. See below, p.266.

[167] *dbang dang dngos grub blang ba'i phyir* / BRT III. *Sādhana* 30. VKMK: *dbang dang byin brlabs zhu ba'i phyir* /

[168] The *Sekoddeśaṭīkā* (p.3) speaks of two kinds of *siddhi*: "That which is called 'worldly *siddhi*' is total authority (*adhipatya*) over all of existence up to the level of Akaniṣṭha heaven. That which is known as supreme *siddhi* is the state of complete and perfect buddhahood with the attainment of the 12th *bhūmi*, all defilements and their traces being destroyed together with all obscurations to perfect knowledge."

The *Pradīpoddyotana* (p.222) says: "There are three kinds of *siddhi*: supreme, mediocre and inferior. The best among these is ivisibility. The mediocre is seeing treasure buried beneath the ground, and the inferior *siddhi* is to place others under one's power."

According to the *Vasantatilakā-ṭīkā* (p.74): "The five *siddhi* of a *vidyādhara* — sword, wheel, jewel, *vajra*, lotus — are collectively known as the sword (*khaḍga*) *siddhi*. Eye salve (*añjana*) *siddhi* which causes invisibility so that not even a shadow remains is the second. Foot ointment (*pādalepa*) *siddhi*, by means of which one can traverse hundreds of thousands of miles in a mere moment, is the third. Attainment of the under-

Vimalamitra [109] agreed with that exegesis of 'empowerment,' but added that *siddhi* are attainments of body, speech and mind. And Śīlamañju said that there are two kinds of *siddhi*: transcendental (*lokottara*) and worldly (*laukika*).

Commenting on the line, "May the [gods of] wisdom wrath be manifest here!"[169] Padmasambhava asked, "What is the quality of wisdom? It encompasses all that exists. And wrath is utterly ferocious splendour." Vimalamitra said that this line invokes the presence of wisdom to arise from its own sphere (i.e. the *dharmadhātu*) in order to subdue the arrogant gods. And Śīlamañju said that wisdom can exist without wrath, [369] as in the case of the peaceful buddhas of the five families. Wrath can exist without wisdom, as in the case of the *māra* and *rākṣasa* demons. It is possible to have neither wisdom nor wrath, as in the case of living beings in the six destinies. And there may be wisdom that is also wrathful, as in the case of the assembly of deities in the *maṇḍala* of Vajrakīla. This latter group are the ones being invited here.

Then there are the words, "When the great wrathful one has arrived."[170] Commenting on this, Padmasambhava said that these words constitute a request for [the deity] to come, motivated by great compassion. Vimalamitra added that [the deity] comes in order to fulfil the various needs of individuals. And Śīlamañju said that these words may be recited in conjunction with the four words of activity (in order to request the performance of the four rites.)

Then there is the line, "May the signs and symbols of success be revealed."[171] Commenting on this, Padmasambhava said that the best is to behold the face of the deity. The middling is for one's *kīla* to rise up in the air, and the inferior signs are shown in dream. Vimalamitra said that 'signs' occur outwardly and 'symbols' arise inwardly (i.e. within the mind). And Śīlamañju said that 'signs' are an increase of bodily vigour, nobility of speech, and joyful contentment of mind. The list of 'symbols' is beyond reckoning.

Then, as for the line, "May the attainments of the *kīla* be bestowed!"[172] Padmasambhava said that this refers to the attainment of buddhahood.

---

world (*pātālasiddhi*), by means of which one can perceive treasures buried beneath the ground or enter through cave passages to the subterranean haunts of *asura* and carry off their maidens, is the fourth. The *siddhi* of *yakṣa* women (*yakṣāṅganā*) allows one to enjoy the exceedingly captivating beauty of woodland nymphs. That is the fifth. The sixth *siddhi* is the magic pill (*guṭikā*) which allows one to turn one's face and roam throughout all the buddhafields, listening to the teachings of the buddhas. That *siddhi* by means of which one accomplishes all the eight rites such as pacification and the rest is the seventh, called 'having the triple universe in one's belly' (*trailokyodaravartinī*). The eighth *siddhi* is that by which one may turn base materials such as stone or copper into gold. It is known as the accomplishment of mercurial alchemy (*sūtaka*). These are the eight great accomplishments."

[169] *ye shes khro bo gshegs su gsol* / VKMK. BRT III. *Sādhana* 30.

[170] *khro bo chen po gshegs nas kyang* / BRT III. *Sādhana* 31. VKMK: *ye shes khro bo ...*

[171] *rtags dang mtshan ma bstan pa dang* / VKMK. BRT III. *Sādhana* 31.

[172] *kī la ya yi dngos grub stsol* / BRT III. *Sādhana* 31. VKMK: *phur pa'i dngos grub stsal du gsol* /

Vimalamitra added that its purpose is the liberation of the *traidhātuka*, and Śīlamañju said that it means, "May the attainments of the Body, Speech and Mind of Vajrakumāra be bestowed." [110]

That concludes the discussion of the invitation of the *jñānasattva*.

(iii) The third offering [370] is the offering of *bali* cake (*gtor ma*): As one recites, "The moment of the great *samaya* has come!" offerings are presented to the lord [of the *maṇḍala*]. With the words, "the great emanation," offer to the wrathful kings of the ten directions. As one says, "the great servants," offer to the 20 animal-headed shape-shifters. With, "the Śvanmukhā goddesses," offer to the four Dog-faced ones. As one recites, "the Mahātmadevī," offer to Rematī [and the rest]. At the words, "the Bhūmipati sisters," present the offerings to the four bSve-mo goddesses. And, when one comes to the line, "The moment for the fulfilment of your vow has come!" present the effigy. One should imagine that all of the gods absorb the food through the pores of their tongues.

Now to explain the words of the liturgy. As it is said, "The moment of the great *samaya* has come!"[173] Commenting on this, Padmasambhava said that the moment has arrived for a *samaya* such as that formerly held by the son of all the buddhas at the time of slaying Rudra. Vimalamitra said that the time has come for the great *samaya* which invokes the heart vows (*thugs dam bskul ba*) of all the buddhas of the three times. And Śīlamañju said that the moment has arrived for the fulfilment of the fundamental vow — one's former oath for the arousal of *bodhicitta*.

"The moment of the great emanation has come!"[174] Commenting on these words, Padmasambhava said that the time of Rudra's subjugation is the moment for the emergence of a million x ten million wrathful emanations. Then *guru* Vimalamitra said that the *asura* (demigods) were defeated by Indra Śatakratu, ruler of the gods, when he produced ten wrathful emanations. And Śīlamañju added that nowadays, also, *yogins* produce emanations at the time of summoning [the enemy].

"The moment of the great servants [371] has come!"[175] Commenting on this, Padmasambhava said that, when Rudra was subjugated he was overthrown by the production of a multitude of female servants, shape-shifting goddesses who had different heads on different bodies, such as she with the face of a rat, and so on. Their moment has now arrived. Vimalamitra said that, formerly, when the Mare's Mouth *yakṣa* (rGod-ma-kha)[176] was defeated by Vajrapāṇi, the demon fled for safety to the summit of Mount Malaya but was dragged back by emanated shape-shifters. [111] The time of these servants has now arrived. And

---

[173] *dam tshig chen po'i dus la bab* / VKMK. BRT V. *Sādhana* 244.

[174] *sprul pa chen po'i dus la bab* / VKMK. BRT V. *Sādhana* 244-5.

[175] *phyag brnyan chen po'i dus la bab* / BRT V. *Sādhana* 245. VKMK: *pho nya chen po'i* ...

[176] Skt: Vaḍabāmukha, name of the entrance to the nether regions, deep in the southern ocean, from which volcanic fire erupts.

Śīlamañju added that the time has now come for [all the servants] — from the 20 great emanations to the further emanations and tertiary emanations.

"The moment of the Śvanmukhā goddesses has come!"[177] Commenting on this line, Padmasambhava said that, in the past, the wisdom Mother goddesses in the retinue of the Glorious Great Heruka manifest as hill dogs, wolves, vixen and yellow bitches. Their moment has now come. Vimalamitra said that the purpose [of this line] is to bind the bSe goddesses[178] to the oaths they swore in the cave of rocks on the snowy Mountain of Rust (gYa'-ri-gangs). And Śīlamañju added that the time has come for the fulfilment of former oaths.

"The moment of the Mahātmā goddesses has come!"[179] Commenting on this line, Padmasambhava said that the time of the powerful goddesses (*īśvarī*) of the realm of desire, the embodiments of the fundamental nature (*bdag nyid, ātman*) of the Buddha's doctrines, has arrived. Vimalamitra said that the great beings referred to here have mastery of 500 methods of accomplishment (*sādhana*), derived from 500 children and 500 emanations. And Śīlamañju said that they are called Mahātmā ('Great Beings') because they are the mistresses that rule the vital air of the life force (*prāṇa*) of all sentient beings. [372]

Commenting on the line, "The moment of the great Bhūmipati goddesses has come!"[180] Padmasambhava said that, in former times, the rats (i.e. the rat-headed *piśācī* and so on) who were attendant upon Rudra offered themselves to the Glorious Great Heruka as his servants. Vimalamitra said that they were subjugated at the Mountain Spring of Awakening (Chu-mig byang-chub ri). And Śīlamañju added that each [of these goddesses] reveals great prowess in her own abode.

Commenting on the line, "The moment [for the fulfilment] of your vow has come!"[181] Padmasambhava said that this applies to the *kiṁkāra* servants, and to [the eight] Gaurī [and the 28] *īśvarī*, as well as to the seven Mothers and four Sisters. Vimalamitra said that it applies to the one hundred thousand attendant manservants (*puruṣakiṁkāra*). And Śīlamañju added that it applies to all those who are possessed of magical skill, up to the level of *vidyādhara*.

As for the line, "The moment for a demonstration of your strength and skill has come!"[182] Padmasambhava said that strength and skill were formerly displayed at the time of the subjugation of Rudra. [112] Vimalamitra said that [such skill is to be displayed] by the emanations and further emanations. And

---

[177] *shva na mu kha'i dus la bab* / BRT V. *Sādhana* 245. VKMK: *khyi'i gdong can ...*

[178] The four bSe sisters (bSe-mo mched-bzhi) are actually the Bhūmipati goddesses, not the Śvanmukhā group, as testified by the next but one line of the liturgy to be cited. See my *Cult of the Deity Vajrakīla* for further details.

[179] *bdag nyid chen mo'i dus la bab* / BRT V. *Sādhana* 245. VKMK: *... chen po'i ...*

[180] *sa bdag chen mo'i* (B: *bse mo'i*) *dus la bab* / VKMK. BRT V. *Sādhana* 245.

[181] *khyed* (B: *khyod*) *kyi dam tshig* (sādhana: *'phrin las*) *dus la bab* / BRT V. *Sādhana* 245. VKMK at this point reads: *bsgral bar bya ba'i dus la bab* / 'The moment of the deeds of liberating slaughter has come.' And, later: *khyed kyi thugs dam dus la bab* /

[182] *mthu rtsal dbyung ba'i dus la bab* / BRT V. *Sādhana* 245.

Śīlamañju added that [the purpose of such skill is] to bring the three realms under control and overwhelm the thousand million world systems with splendour.

That concludes the section concerning the offering of *bali.*

(iv) Offering the nectar medicine. This has five parts: (a) Recounting the greatness of the medicine. (b) The actual offering of medicine. (c) Confession of sins. (d) Receiving the attainments (*siddhi*). (e) Making prayers of dedication (*praṇidhāna*).

(a) First of all, when recounting the greatness of the medicine, the importance of the triple KHARAM is explained. With the first KHARAM, one should imagine that the entire phenomenal world becomes the substance of offering. [373] With the second KHARAM, one should imagine it transformed into a vast [ocean of] nectar. With the third KHARAM, one should imagine that it is consumed by the threefold *maṇḍala.*

(b) & (c) When making the actual offering of medicine, one should contemplate the three heroic syllables on the medicine container. As one recites "utterly pure,"[183] one [makes a full confession and] imagines that all one's faults and downfalls are purified by rays of light emanating from the syllable HŪṀ. As one recites "nectar," one imagines that the ĀḤ melts and becomes nectar. As one recites "sacred substance," one imagines that the syllable OṀ melts and becomes transformed into the five meats and five nectars. Reciting "Joyfully we present this offering," one offers it with pleasure. Then, with the words, "Please think of us with love and compassion and bestow the empowerments and *siddhi*,"[184] the *yogin* himself should take some of that nectar into his mouth.

(d) Now, while he is thus receiving *siddhi*,[185] the *yogin* should simultaneously imagine a white syllable OṀ within the medicine as the essence of the bodies of all the buddhas, and also imagine a white syllable OṀ within his own mouth, upon the upper palate. And then that *mantra* syllable should be recited. Taking up some of that medicinal OṀ with the thumb and ring finger, he places it on the tongue and, as it merges with the OṀ on the roof of his mouth, it is imagined to become a white Vairocana who dwells within the brain in the palace of conch (i.e. the skull) on the top of one's head. [113] In similar fashion, one imagines a red syllable ĀḤ within the medicine pot as the essence of the speech of all the buddhas, and also one imagines a red syllable ĀḤ within one's own mouth, upon the lower palate. And then that *mantra* syllable should be recited. Taking up some of that medicinal ĀḤ with the thumb and ring finger, one swallows it and, as it merges with the ĀḤ on the floor of the mouth, one imagines it to become a red Amitābha who dwells within the throat. Similarly, [374] one imagines a blue syllable HŪṀ within the medicine as the essence of the mind of all the buddhas, and also one imagines a blue syllable HŪṀ within one's own mouth, (at the back?).[186] And then that *mantra* syllable should be recited. Taking up some of that medicinal HŪṀ with the thumb and ring finger, one swallows it and, as it merges with the HŪṀ at the back of the throat, one imagines it to become a blue Akṣobhya who dwells within the heart.

---

[183] In the *sādhana* the line cited here reads: *rnam dag bdud rtsi dam rdzas mnyer mchod 'bul* / 'Joyfully we present this offering of the sacred substance of utterly pure nectar.' The first three words of this line are now made to correspond with the three 'heroic syllables' (OṀ ĀḤ HŪṀ).

[184] *thugs rjes brtser dgongs dbang dang dngos grub stsol* / B reads: *thugs rje che dgongs dbang dang dngos grub stsol* / Oh, great compassionate ones! Please pay heed to us and ... etc.

[185] B says that the confession should be made at this point.

(e) Finally one offers prayers of dedication [according to one's wishes].

(v) The fifth offering is the blood of the three terminations (past, present and future): Mixing some blood with a choice morsel of the food offerings, one recites "All those obstructors who would interrupt the attainment of *siddhi*,"[187] and thus the first offering is presented to the obedient servants in order to rouse them to action. Then, in order that they may attend to their instructions ('strike at the essential point'), one presents a second offering to the oath-bound ones with the words, "You host of assistants, servants and messengers."[188] And, in order that [the messengers] should deprive [the demons] of their strength and miracle power, one presents the third offering with the words, "All those who behave arrogantly with angry minds."[189] The offerings, furthermore, should be understood to comprise the inherent energy of the three poisons (ignorance, desire and hatred), or the five poisons (including pride and jealousy).

Now for an explanation of the words to be recited: Padmasambhava said that "All those obstructors who would interrupt the attainment of *siddhi*," refers to not being granted access to the *siddhi* of body, speech and mind. Vimalamitra said that it means not being granted the attainment of *dharmatā*. And Śilamañju added that a turbulent mind is unsuitable [for spiritual attainment].

As for, "All those who behave arrogantly with angry minds." Padmasambhava said that the arrogant ones are the obstructors, and the angry ones are the enemies. Vimalamitra said that arrogance is a mental confusion[190] and anger has the nature of rage. Śilamañju said that arrogance is a mental affliction (*kleśa*) that ripens into anger.

"Seize them and strike them down! They must be securely bound!"[191] [375] Commenting on this line, Padmasambhava said that they are to be seized with compassion, and the defilements struck down. Thus, evil destinies and low births are securely bound. Vimalamitra said that they are to be seized with an iron hook (*aṅkuśa*), struck down with a hammer (*mudgara*), and bound with a noose (*pāśa*). [114]

---

[186] Such details are not given in the text which reads simply, 'as before.'

[187] *dngos grub bar chad (gcod) byed pa'i bgegs* / BRT V. *Sādhana* 246. VKMK: *bdud dang bar du gcod pa rnams* / 'The demon Māra and those who cause interruptions.'

[188] *bran dang bka' nyan pho nya'i tshogs* / VKMK: *pho nya bran dang mngag pa'i tshogs* /

[189] *gdug cing sdang sems ldan pa rnams* / VKMK. BRT V. *Sādhana* 246.

[190] *rnam par sems*. B: *rnal 'byor sems*, 'the mind of *yoga*.'

[191] *zung zhig (cing) rgyob cig rnam par 'chings* / BRT V. *Sādhana* 246. VKMK: *zung cig rdungs shig rnam par chings* /

"Identifying them, they must be separated from their friends."[192] Concerning this line, Padmasambhava said that, having identified [the stainless reality of] the *dharmatā*, the defilements must be separated out [and removed]. Vimalamitra said that those who provide support [to the evil ones] are to be identified [and removed]. And Śīlamañju added that they are to be separated from their divine friends (*lha*).[193]

Commenting on the line, "They must be brought here quickly and driven mad!"[194] Padmasambhava said that, dragging them out from among their circle [of friends], they must be spoken to of religious instruction. Vimalamitra said that, summoning their vital souls (*bla khug*) drives them insane, and thus they can be spoken to.

"They must be thrown down and severely tortured."[195] Commenting on these words, Padmasambhava said that, being overthrown by wisdom, the afflictions (*kleśa*) must be tortured. And Vimalamitra said that one throws down the effigy and tortures it with *mantra* and *mudrā*.

Commenting on the line, "And when they have been delivered under my power,"[196] Padmasambhava said that this means 'when the mind has been brought under control.' And Vimalamitra said that it is to be controlled by the power of *mantra*.

Commenting on the line, "They will listen to my instructions,"[197] Padmasambhava said that they must listen to the instructions of insight, and Vimalamitra said that they should pay attention, listening humbly like obedient servants.

With this explanation of the sacred words, the section on blessings is completed.

Now [to clarify] the significance of the words of the blood offering in the middle section: Commenting on the words, [376] "You host of assistants, servants and messengers," Padmasambhava said that, in the beginning, Rudra's assistants and servants offered themselves to Mahā Śrī Heruka and Vimalamitra added that, in the middle period, they were bound under oath by Padmasambhava.

---

[192] *rtogs* (B: *gtogs*, 'classify') *shig (cing) grogs dang bral bar gyis /* BRT V. *Sādhana* 246. VKMK: *gtogs shig grogs dang dbyer par gyis /*

[193] For these *lha*, see note 23, above.

[194] *rings par khug la smyor chug cig (smyo ru chug) /* BRT V. *Sādhana* 246. Both mss at this point (and B[458] below) read: *smrar chug cig* ('they must be spoken to') and this seems to be followed by Padmasambhava. VKMK: *ring nas khug la smra ru chug /* Cf below, p.226.

[195] *phob cig rnam par gzir bar gyis /* VKMK. BRT V. *Sādhana* 246.

[196] *nga yi dbang du gyur nas kyang (ni) /* BRT V. *Sādhana* 246. VKMK: *bdag gi dbang du byas gyur nas /*

[197] *bsgo ba'i bka' rnams nyan par gyis (byos) /* BRT V. *Sādhana* 246. VKMK: *bsgo ba'i bka' nyan gus (nus) par gyis /*

As for, "The moment [for the fulfilment of] your vow has come!" Padmasambhava said that this means 'in keeping with the promises made formerly in the presence of the Great Glorious One,' and Vimalamitra said, 'in accordance with promises made in the presence of Padmasambhava.'

[Then the oath bound ones are urged:] "You must fulful the activities of the wrathful rites (*abhicāra*)!"[198] Commenting on this, Padmasambhava said that the goal must be visibly achieved. And Vimalamitra said that it refers to the [method of] violent liberation (i.e. that angry demons are slain by angry methods).

As for the meaning of the words in the final section of the blood offering, "All those who behave arrogantly with angry minds," [115] Padmasambhava said that arrogance is a mental affliction (*kleśa*) that ripens into anger. Vimalamitra said that the arrogant ones are the obstructors, and the angry ones are the enemies.

"Whether they be gods, *yakṣa* or demons."[199] Commenting on this line, Padmasambhava said gods who have transgressed their oath become demons, and Vimalamitra said that it means, 'whether they be gods, *nāga*, demons, *gandharva* [or anything else].'

As for the lines, "All those who cause me any obstruction — by the truth of my utterance of *mantra* speech they must be deprived of their strength and miracle power."[200] Commenting on these words, Padmasambhava said that strength that has been developed in the mind must not be allowed to reveal itself as improper miracle power. [377]

That concludes the section dealing with the blood offering.

(vi) Next is the offering (*pūjā*) of union and slaughter. 'Union' refers to the sexual union of the male and female wrathful deities, and 'slaughter' refers to the 'liberation' of the enemies and obstructors. [In the performance of the rite,] furthermore, the five fingers of the right hand are to be generated as the five males, and the five fingers on the left are to be generated as the five females. Then, in the inconceivable space of the sex organs of the males appears a HŪṀ which transforms into a *vajra* with blazing tip.[201] And one should imagine that the inconceivable sex organs of the females appear as triangular iron mortars, arisen from the syllable E. Dragging forth the enemies and obstructors, they are placed within [those mortars] and, as one recites, "They must be pounded by the blazing *vajra* pestles,"[202] they are rebuked and pressed down by the *vajra* in one's hand. Reciting KHAṬAṀ, the enemies and obstructors are pounded to fine particles. As a result of this, from the causal [seed of] ignorance develops the resultant fruit of five skull cups full of meat, and these are offered to the lords of the fundamental *dharmakāya maṇḍala* of the primordial state. One should then imagine that the left-overs are consumed by the deities of the other two *maṇḍala*.

---

[198] *mngon spyod phrin las rdzogs par mdzod /* VKMK: *mngon spyod ji ltar nges pa dang / mngon spyod byin brlabs de bzhin mdzod //*

[199] *lha 'am gnod sbyin ('on te) bdud kyang rung /* BRT V. VKMK: *lha min lha yang rung /*

[200] *nga la bar chad (chod) byed pa rnams / nga la sngags kyi bka' bden pas / mthu dang rdzu'phrul med par byos (gyis) //* The second of these three lines is omitted in BRT V. VKMK: *nga la bar chod byed pa'i bdud / mthu dang rdzu'phrul med par mdzod //*

[201] *rdo rje me dbal dang bcas.* Ms A, however, says only *dbal dang bcas,* 'with sharp spike.'

Once again [the enemies and obstructors are] pounded with seven recitations of the word KHAṬAṀ. As a result of this, from the causal seed of desire and attachment develops the resultant fruit of five skull cups full of blood, and these are offered to the lords of the *sambhogakāya maṇḍala* of wrathful kings. [116] One should then imagine that the left-overs are consumed by the deities of the other two *maṇḍala* so that nothing remains.

Once more [the enemies and obstructors are] pounded with seven recitations of the word KHAṬAṀ. As a result of this, from the causal seed of hatred and aversion develops the resultant fruit of five skull cups full of bones, [378] and these are offered to the lords of the *nirmāṇakāya maṇḍala* of material *kīla*. One should then imagine that the left-overs are consumed by the deities of all *maṇḍala*. After that, all the deities being pleased and delighted, laugh and say "Ha ha!" That is the true offering of the three poisonous afflictions.

Now to explain the meaning of the words: Commenting on the line, "They must be pounded by the blazing *vajra* pestles!" Padmasambhava said that the image of a mortar and pestle is used to illustrate the pounding [of the enemies and obstructors] within the triangular ritual pit (*'brub khung, homakuṇḍa*). Being pounded in reality, they are pulverized in the mortar and pestle of the [true] sphere [of emptiness] (*dharmadhātu*). Being pulverized with the mortar and pestle of wisdom and means, they are pounded in the female sex organ. Vimalamitra said that, when the rite is performed outwardly, they are beaten with a *vajra* hammer. When the rite is performed inwardly, they are beaten with perfect mental wisdom. And when the rite is performed secretly, they are beaten with the *vajra* penis of the lord.

Commenting on the line, "Those evil ones who transgress my orders,"[203] Padmasambhava said that this refers to those who cause harm to the doctrines, Vimalamitra said that it refers to those who cause harm to the *guru*, and Śilamañju said that it refers to those who cause harm to upholders of the *mantra* tradition (*mantradhara*).

"Must have their hearts incinerated on the sharp flames of *vajra* fire!"[204] Commenting on these words, Padmasambhava said that the secret *vajra* is possessed of sharp flames of *bodhicitta* fire and the symbolic *vajra* held in the hand is possessed of sharp flames of wisdom fire. It is these which burn up the hearts of those who cause trouble.

---

[202] *brdungs shig rdo rje 'bar ba'i gtun* / VKMK. BRT V. Mss A & B at this point, however, both read: *rdo rje 'bar ba'i dbyings* / 'blazing *vajradhātu*.'

[203] *bka' las 'da' byed sdig can rnams* / VKMK. BRT V.

[204] *rdo rje me dbal snying bsregs cig* / BRT V. VKMK: *rdo rje me yis snying bsregs nas* /

Commenting on the words, "Reduce their body and speech to dust!"[205] Padmasambhava said that anger is the body and desire is the speech. [379] These are to be reduced to dusty ashes by the fire of wisdom.

"In the glittering mortars of the wrathful mothers."[206] According to Padmasambhava, this means 'within the sex organs of the wrathful goddesses.' "By the pounding of the *vajra* hammers"[207] means 'by the secret *vajra* (penis)' and this is to be known as wisdom and means.

"Even the gods will be destroyed"[208] [117] means that, if they cause trouble, even Devaputra Māra or Brahmā or Viṣṇu will be destroyed.

That concludes the section dealing with union and slaughter.

(vii) Praying for what we want. Whilst mixing a morsel of the food offerings with *rakta* and presenting them to the gods, one recites either the extensive prayers, "The moment of the great *samaya* has come!" etc., or the medium prayers, "By we *yogins* performing *sādhana*,"[209] etc., or the shorter prayers, "Transgressing against the secret *vajra* instructions,"[210] etc., as appropriate. The meaning of 'the great *samaya*' has been explained above. As for the middle line, the words 'we *yogins* performing *sādhana*' refer to those of subsequent generations who uphold [the lineage of instruction].

Commenting on the line, "Arousing the thought of supreme *bodhicitta*,"[211] Padmasambhava said that this refers to the arousal of both relative *bodhicitta* and absolute *bodhicitta* (*byang chub sems*). Vimalamitra said that the [two] obscurations (*āvaraṇa*)[212] are to be purified (*byang*) and the perfection (*chub*) of this is the arousal of the mind (*sems*) in non-duality. [380]

Commenting on the line, "Family representative of the Conquerors of the three times,"[213] Padmasambhava said that Conquerors of the past, present and future are those who have an infallible perception of perfect equanimity. By means of such insight one becomes, as it were, a member of the family [of buddhas]. Vimalamitra said that Vajrakumāra is heir to the family of the buddhas of the three times, the next generation is the ten wrathful kings, and the family line continues down to the Kīla protectors.

---

[205] *lus ngag rdul phran bzhin du rlog* / BRT V. VKMK: *lus sems rdul bzhin rblag par mdzod* /

[206] *khro mo 'bar ba'i gtun khung du* / VKMK. BRT V.

[207] *rdo rje tho bas brdung bar bya (brdungs byas nas)* / VKMK. BRT V.

[208] *lha yang rung ste brlag par (bsgral bar) bya* / VKMK. BRT V.

[209] *bdag cag rnal 'byor sgrub pa po* /

[210] *rdo rje gsang ba'i bka' las ni* / BRT IV. *Sādhana* 23-24. VKMK: *rdo rje gsang ba'i bka' lung gis* /

[211] *byang chub mchog tu sems bskyed cing* / VKMK: *byang chub du ni sems bskyed nas* /

[212] The two obscurations are *kleśāvaraṇa* and *jñeyāvaraṇa*, obscurations of the [five] defilements and obscurations to omniscience.

[213] *dus gsum rgyal ba'i gdung 'tshob (gsob) pa* / *Sādhana* 35, 224, *&* *passim*. VKMK: *dus gsum sangs rgyas sras bzhin du* /

Commenting on the line, "To all we *vidyādhara*,"[214] Padmasambhava said that this refers to being held by all the *vidyādhara*, including those in the lineages of the four kinds of *vidyādhara*. Vimalamitra said that it means being held by (A:) *yogins* of the lineage/(B:) *yogins* who are masters of awareness.

"Trouble-making, arrogant enemies and obstructors,"[215] commenting on this, Padmasambhava said that enemies and obstructors are those who cause trouble for religion or behave arrogantly towards tantric practitioners (*mantrin*).

Commenting on the line, "And Māra who blocks the path,"[216] Padmasambhava said that the demon called Māra is the one who blocks the path to happiness, and Vimalamitra said that he blocks the path to liberation in heaven.

[118] As for, "Noxious creatures who steal the accomplishments,"[217] Padmasambhava said that noxious creatures are those who deprive one of the *siddhi* of body, speech and mind.

"By the blessings of the great wrathful one."[218] Here, 'wrathful' is as was explained above, and he is called 'the great one' because he is possessed of wisdom. [381] The 'blessings' [that he bestows] are whatever is desired.

"Dragging them here in an instant."[219] 'In an instant' means immediately, at that very moment, and "Slaying them in the manner of witchcraft (*abhicāra*)"[220] means that they are liberated whether one's view be broad or narrow. Now, with regard to the tradition of slaying, there are the words, "Reduce their body and speech to dust!"[221] and, as these are recited, the five defilements are to be liberated as the five wisdoms. With the words, "You must experience great torment!"[222] fire blazes forth from the insides of those who have violated their oaths to the Buddha or tantric preceptor (*mantradhara*) and, vomiting blood, they die.

According to the final level of interpretation, Padmasambhava said that, in the line, "Transgressing against the secret *vajra* instructions,"[223] *vajra* means the mind itself, free of birth and death and, because it cannot be contained within any receptacle, it is 'secret.' "Any sinful one who transgresses"[224] is explained by Padmasambhava as referring to one who has violated his oath by contravening the instructions of Vajradhara. "By the great kings of wrathful power"[225] means that Māra is conquered by the strength (*bala*) of wisdom. As for, "Your brain will be split into one hundred pieces!"[226] The brain is a lake of *bodhicitta* (semen) and its foremost branch is [in] the head. It is the head which will be burst assunder. Padmasambhava also said that it is the head of grasping at reality which will be split open. [382] As for the words: "Pay attention, you rabble of obstructors and misleaders!"[227] Padmasambhava said that they should pay attention to the instructions concerning the truth of *dharmatā* and "Do not violate your oaths!"[228] means that the *samaya* vows are to be protected.

---

[214] *rig 'dzin bdag cag rnams la ni* / VKMK.

[215] *gnod cing gdug pa'i dgra dang bgegs* / VKMK.

[216] *bdud dang bar du gcod pa dang* / VKMK: *bdud dang bar du gcod pa rnams* /

[217] *dngos grub 'phrog cing 'tshe ba rnams* /

[218] *khro bo chen po'i byin rlabs kyis* / VKMK.

[219] *yud tsam gyis ni 'dir khug la* / VKMK: *yud tsam gyis ni de bkug nas* /

[220] *mngon spyod tshul bzhin bsgral ba dang* / VKMK: *mngon spyod tshul gyis bsgral ba dang* / *Sādhana* 240: *mngon spyod tshul du myur sgrol 'phrin las mdzod* /

[221] See above, note 205.

[222] *sdug bsngal nyams su myong bar mdzod* / VKMK.

[223] See above, note 210.

Following that, each of the deities is to be honoured with one or two verses sung in his praise.

(viii) Presenting offerings to the assembly.[229] This section has eight parts: (a) the three categories to be assembled, [120] (b) the three who gather, (c) the threefold purification, (d) the threefold cleansing, (e) the three blessings, (f) the threefold generation, (g) the three frames of reference, and (h) the four[230] *samaya* vows.

(a) The three categories to be assembled are: [384] The assembly of deities of the blissful paradise (Tuṣita), the assembly of humans possessed of great joy, and the assembled beneficial articles required for the offering. Furthermore, since it would be inappropriate to mix up the outer and inner aspects of the gods themselves, it is necessary to meditate upon a deity with whom one feels an affinity. Also, since it would be improper for the humans themselves not to be in harmony [with the deities and with each other], it is necessary that they maintain pure *samaya*. And since the offerings, even though they be in great abundance, are ineffective if slightly polluted, it is necessary that they be auspicious, powerful and marvellous.

(b) The three who gather: A *guru* who has attained *siddhi* in a place such as a charnel ground should be present in the assembly. *Yogins* and *yoginīs* equal in number to the deities [of the *maṇḍala*] should gather in the assembly. And there should be gathered a wealth [of ritual articles and offerings] having the five qualities of desire.

---

[224] *sdig can gang zhig* (B: *gi) 'da' byed pa* / VKMK. BRT IV. *Sādhana* 24 reads: *sdig can gang zhig 'da' ma byed* /

[225] *stobs chen khro bo chen po yis* / VKMK. BRT IV. *Sādhana* 24.

[226] *klad pa tshal pa brgya ru khos* / BRT IV. *Sādhana* 24. VKMK: *mgo bo tshal pa brgya ru gyis* /

[227] *nyon cig bgegs dang log 'dren tshogs* / BRT IV. *Sādhana* 24. VKMK: *log 'dren rnams* /

[228] A: *dam tshig las ma 'da'* / B: *dam tshig ma 'da'* / *Sādhana* 289 reads: *dkon mchog gsum gyi dam ma 'da'* / The corresponding line in VKMK, BRT IV, & *Sādhana* 24, however, reads: *nga'i bka' las 'da' ma byed* / 'Do not transgress my orders!'

[229] In both mss, this section follows after (c) Performing the ritual service and (d) receiving the *siddhi*. Beginning: A[119]6, B[383]5. A calls it *tshogs bstod*, 'Offerings to the assembly [and] hymns of praise.'

[230] Both mss read 'three.'

(c) The threefold purification: Oneself is to be purified, one's *vajra* brothers and sisters are to be purified, and the assembled offerings are to be purified. Since the ritual activities cannot be completed if one's *samādhi* is unclear, one should sprinkle oneself with nectar and contemplate that one is thus rendered pure. The downfalls and defilements of one's *vajra* brothers and sisters in the assembly should also be purified by contemplation and the sprinkling of nectar. And, again, any impurity or degradation in the assembled offerings is to be purified by contemplation and the sprinkling of nectar.

(d) The threefold cleansing: [385] One should imagine the skull bowl in which the offerings are contained to be as large as 1,000 million worlds. Appearing on top of the material offerings contained within it, one should imagine a syllable RAṀ from which blazing fire emerges, and this burns away the blemishes and impurities of the offerings. Then one should imagine a syllable YAṀ from which arises a wind that blows away [the ashes], and a syllable KHAṀ from which arises water which washes clean.

(e) The three blessings: One should meditate upon a syllable HŪṀ above the offerings which transforms into the blueness of space. And a syllable ĀḤ which becomes the redness of fire, and a syllable OṀ which shines with the whiteness of crystal. [121]

(f) The threefold generation: At the time of worship, the five desirable qualities are to be generated. When making confession, one generates the five wisdoms. And, when the offerings are being presented, they are generated as the five internal organs of the enemies and obstructors.[231] As for the 'deity of desire' (*kāmadeva*), this is the role of Amṛtakuṇḍalin, and thus, [in the form of Amṛtakuṇḍalin], one should meditate upon a moon arisen from a syllable A above the offerings and, upon that, one should generate the five seed syllables of the male buddhas: OṀ ĀḤ HŪṀ SVĀ HĀ.[232] And one should generate the five syllables of their female consorts upon the sun: DHĀṀ LĀṀ MĀṀ PĀṀ TĀṀ.[233] From those one generates the male and female buddhas themselves and, reciting OṀ ĀḤ HŪṀ MAHĀSARVAPAÑCĀMṚTA HŪṀ HRĪḤ, the males and females unite in sexual bliss and melt down into drops of liquid *bodhicitta*. [As the offering bowl fills with liquid *bodhicitta*,] a syllable OṀ rises to the surface like cream and one imagines that goddesses of the five qualities of desire emerge.

---

[231] The heart (*snying*), lungs (*glo*), liver (*mchin pa*), spleen (*mcher ba*), and kidneys (*mkhal ma*).

[232] These equivalents have been noted above, p.160. Later tradition, however, ascribes the syllable AṀ to Vairocana, TRĀṀ to Ratnasambhava, HRĪṀ to Amitābha, KHAṀ to Amoghasiddhi, and HŪṀ to Akṣobhya. *Pañcākārābhisambodhi*, in DHĪḤ XVII (1994).

[233] DHĀṀ is the syllable of Vajradhātvīśvarī, LĀṀ of Locanā, MĀṀ of Māmakī, PĀṀ of Pāṇḍarā, and TĀṀ of Tārā. Both mss read MŪṀ LĀṀ MĀṀ PYĀṀ TĀṀ throughout.

(g) The three frames of reference: Offerings are presented to all the *vajra*-holding tantric masters (*guruvajradhara*), [386] to the deities of the *maṇḍala*, and to the Mother goddesses, *ḍākinī*, heroes and heroines.

(h) The four *samaya* vows are the three things not to be done, the three things not to be said, the three things not to be thought, and the three things from which one should never be separated. With regard to the first of these: One should not engage in disputes with an agitated mind. One should not prattle whilst confused with ideas of subject and object. And one should not uphold the inferior [philosophy and practice] of the lower vehicles. With regard to the second: It should not be said about the offering assemblies that those of others are important whilst one's own are trifling. It should not be said that former years were auspicious whilst this year is dire. Nor should it be said that yesterday there were many but today, only a few. As for the third: One should not view the assembled offerings with thoughts of eating the food. One should not have thoughts of drinking the drink. Nor should one be thinking about their delicious tastes. And, for the fourth: One's body should be inseparable from that of the deity. One's speech should be inseparable from the *mantra*. And one's mind should be inseparable from the state of perfection (*niṣpannakrama*).

With regard to the branch *samaya* it is written in the *mūlatantra*:

> Banishing the obstructors, blessing [the offerings] and inviting
> [the deities],
> Worship, fulfilment [of vows] [122] and the turning away [of evil]:
> These are known as the higher activities (*stod las*).
> Praising the gods, presenting them with offerings, confession
> of sins and
> The vast and extensive prayers of supplication:
> These are known as the lower activities (*smad las*).

In explanation of this verse it may be seen that the branches of *samaya* are jus the branches of *sādhana* or ritual practice (*las byang*). [387]

The explanation of the worship of the assembly (*gaṇacakrapūjā*) is concluded

(c) Performing the ritual service and taking the *siddhi*:[234]

As for receiving the nectar of *siddhi* at the time of ritual service, there are three kinds of recitation to be made during the ritual service: Firstly there is the visualization of the *mantra* within the heart of the *jñānasattva* within one's own hear (*'dzab khang dbye ba*). [119] Secondly, there is recitation of the *mantra*, and finally there is recitation in praise of the gods. For the first of these there are the four lines beginning, "The vow of slaying by compassion is ..."[235] by means of which one initiates that state [in the role of *samayasattva*]. The middle recitation of muttered *mantra* consists of three levels — outer, inner and secret — and each of these includes body muttering, speech muttering, mind muttering, virtuous qualities muttering, and enlightened activities muttering. As for the first of these: From the heart of the Buddhakīla on the crown of one's head radiate rays of dark maroon light in the form of *kīla,* like a downpour of fierce sun rays. The largest of these are like pillars and beams, and the smallest are like grains of mustard. And one should imagine that whomsoever they strike is overthrown. Reciting OṀ BUDDHAKĪLI KĪLAYA is the outer recitation because the rays of light radiate outwards. And because this recitation emanates from the crown of the head, it is [called] body muttering. And the same is true for the others (*des 'gre ste*). In similar fashion, [383] as one recites ĀḤ PADMAKĪLI KĪLAYA, from [the heart of the] Padmakīla in one's throat radiate rays of dark red light in the form of *kīla,* large and small, as explained above. Such is the outer recitation of speech muttering. Further, as one recites HŪṀ VAJRAKĪLI KĪLAYA, from the Vajrakīla in one's heart radiate rays of dark blue light in the form of *kīla,* and this is the mind muttering. And then, as one recites SVĀ RATNAKĪLI KĪLAYA, from the Ratnakīla in one's navel radiate rays of dark yellow light, as before, and this is the virtuous qualities muttering. As one recites HĀ KARMAKĪLI KĪLAYA, from the Karmakīla in one's genitals radiate rays of dark green light, and this is the enlightened activities muttering. Following that there is the inner recitation in which the rays of light, having pervaded the insides [of oneself or whomsoever else they may strike], burn up the demons of disease. The secret recitation consists of directing the rays of light to diffuse the hollow channels (i.e. fill the *nāḍī* with light and clear out the dross), striking the heart at the junction of virtue and vice.

---

[234] A[118]6-[119]6. B[382]2-[383]5.

[235] See above, note 110.

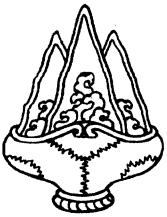
That concludes the ritual service.

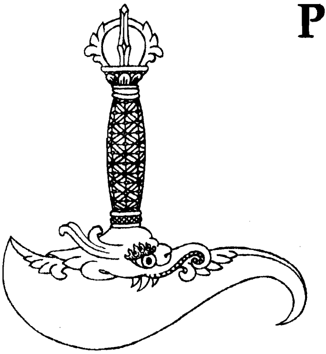
(d) Receiving the *siddhi*:

One should take the nectar of *siddhi* in accordance with the oral instructions.

(A[122], B[387])

The first section of the text, the higher rites which lead to the attainment of unsurpassed awakening (*bodhi*), finishes here. From this point on, the next section of the text is devoted to the lower rites, the annihilation of enemies and obstructors, as taught by Vajradhara.





PART TWO THE LOWER RITES:

ANNIHILATION OF ENEMIES AND OBSTRUCTORS

(5) The fifth general topic is the six techniques of hidden *mantra* [by means of which], endowed with the precepts of cleansing ablution and the precepts of longevity, one performs the rite of implantation. This has three parts: (a) Teachings on the six techniques of hidden *mantra.* (b) Teachings on the precepts of cleansing ablution and the precepts of longevity. (c) Teachings on the genuine rite of implantation.

(a) [Teachings on the six techniques of hidden *mantra.*] The purpose of these lower rites is the annihilation of enemies and obstructors and, in this regard, Vajradhara said that all the enemies and obstructors are subsumed within the ten categories of those to be killed (*bsgral ba'i zhing bcu*). This group of ten includes enemies of the *guru,* those who threaten the lives of *mantra*-holders, or those who bring dishonour to the Triple Gem and so on. As it is written in the *Phur pa khrag 'thung rtsa ba'i rgyud*:

> Those who bring dishonour to the Triple Gem,
> Cause harm to the Buddhist religion,
> Embezzel the property of the *saṅgha,*
> Slander the Mahāyāna,
> Place the life of the *guru* in danger,
> Sow discord among the *vajra* [assembly],
> Interrupt the attainment of *siddhi* [388] and
> Turn away from that which is sacred (i.e. abandon their vows),
> Cruel demons (*rākṣasa*) devoid of compassion
> Who profess the perverted views of non-Buddhists,
> Adversaries of those who strive in religious practice (*sādhaka*).
> These are the ten kinds of being who must be destroyed.

For a detailed explanation concerning those enemies and obstructors mentioned here, one should consult the exposition given in the *Kīlaguhya-tantra.*

There are, furthermore, [123] four main aspects of the six techniques of hidden *mantra* which express the intention of *tantra*: (i) Because they are the forerunners of all the wrathful rites, they are set forth at the head. (ii) Because they are the very essence of all attainments, they are sent forth as swiftly striking hawks (*dkyus kyi khong khra*). (iii) Because they are the final synthesis of all rites, they are offered in the manner of benedictory prayers. (iv) Because they are fierce *mantra*, acting as evil spells, they turn the wheel of the life force.

As it is written in the *tantra*:

> Separating [the enemy] from his protective gods
> and summoning him from his dwelling,
> Consciousness must be made to enter into the form [of the effigy].
> Being driven insane and pounded to fragments,
> If his flesh and blood is offered to the mouths [of the deities],
> there will be happiness.
> When these six are understood, all rites are achieved.

So it is said.

There are certain people who, not being well versed in *tantra*, consider these [six] to be five or seven. The true teaching of the *mūlatantra*, however, is that each of the six is [to be understood under] ten headings, and thus the [complete] explanation is sixtyfold. What are the ten? First of all there are six gods with power over the opponent. [389] Then there are six *kīla* which strike at the vital points.[236] There are six points to strike.[237] Six messengers to be summoned. Six knots that tie up the connections. Six [collections of] articles to be gathered. Six *mantra* to be recited. Six configurations of *mudrā* to be made. Six unwavering[238] *samādhi*. And six benedictory prayers of the implantation. These are the ten.

The first [of the six techniques to be analysed] under these ten headings is separating [the enemy] from his protector gods: The deity with power over the opponent is Amṛtakuṇḍalin [whose *mantra* is] CHINDA CHINDA HŪṂ PHAṬ, and the deity of worldly activity is rDo-rje legs-pa. Secondly, the *kīla* which strikes at the vital point is made of red acacia (*khadira*) wood. Thirdly, the place of implantation is the crown of the head because, striking there, the cord of the sky is severed. Fourthly, in order to summon the messengers there are the words: "The time of the great *samaya* has come!" Fifthly, the knot that ties the connection is the injunction: "Identifying them, they must be separated from their friends!"[239] Sixthly, the articles to be gathered are: frankincense (*guggula*), dog faeces, human fat, mud from the boots (*lhvam 'bog*), [124] and the dung of a mule (*rta bong*). Seventhly, the *mantra* is OṀ VAJRAKĪLI KĪLAYA JAḤ HŪṀ VAṀ HOḤ *So-and-so* MĀRAYA HASAYARA HRĪḤ DAṆḌA SARVAVIGHNĀN BAṀ (B: BANDHA) [390] HŪṀ PHAṬ. Eighthly, the *mudrā* to be employed is as if one were fumigating with [incense] smoke, or else one truly fumigates. Ninthly, the meditative absorption is to imagine that a multitude of emanations and further emanations emerge from one's heart wafting the smoke of frankincense. As the enemy is thus fumigated, his protective gods desert him [so that he becomes like] an empty city devoid of people. Or else, it is as if he is struck by flying stones like a flock of birds,[240] and he is abandoned as soon as he is hit. Tenthly, the prayer of benediction is addressed to the sovereign Vajrakumāra [and his retinue down to] the *kīla* protectors and the local deities and *nāga* lords of the soil: "From this enemy called *So-and-so* who has broken his vows, let the father god depart! Let the mother god depart! Let the god who protects from enemies depart! Let the uncle god depart! Let the god of the lifespan depart! Let the god of his birthplace depart!"[241]

---

[236] B: *gdab pa gnad kyi phur pa drug* / A: *ngan sngags las kyi phur pa drug* / 'six *kīla* with the function of evil *mantra*.' This line and the next seem conflated in A.

[237] B: *gdab pa'i gnas drug* / A: *gdab pa gnad kyi gdab pa drug* / 'six strikes which strike at the vital points.' See previous note.

[238] *gzhan du mi 'gyur ba*, 'that do not stray elsewhere.' Omitted in B.

[239] *rtogs* (B: *gtogs*, 'classify') *shig grogs dang bral bar gyis* / See above, note 192.

The second group of ten relates to [forcing the consciousness of the enemy to] enter into form: Firstly, the deity with power over the opponent is Acalanātha [whose *mantra* is] BANDHA BANDHA HŪṀ PHAṬ, and the deity of worldly activity is Yam-shud dmar-po. Secondly, the *kīla* which strikes at the vital point is made of vulture (presumably the bone of a vulture). Thirdly, the place to strike is the soles of the feet because this removes the connection with the ground (*sa'i rten phur phyung*, 'takes out the peg that stabilizes the earth'). Fourthly, in order to summon the messengers there are the words: "The time of the great emanation has come!" Fifthly, the knot that ties the connection is the injunction: "They must be beaten and [391] severely tortured!" Sixthly, the articles to be gathered are black thorns,[242] black mustard seeds, white mustard seeds, and dust from the footprints of a powerful king and a widow. Seventhly, the *mantra* to be recited is ĀVEŚAYA ĀVEŚAYA HŪṀ PHAṬ. Eighthly, the *mudrā* to be employed is as if one were throwing down [the enemy]. Ninthly, the *samādhi* is [to imagine that] light rays emanating from one's heart summon the enemy (*gzas pa po*) who is then absorbed into the effigy. And, tenthly, the benedictory prayers are addressed to all the deities: "You must drag forth this enemy called *So-and-so* and beat him! Force him to be absorbed [into the effigy]!"

The third group [125] of ten relates to the subsequent curses (*byad du gzhug pa*): Firstly, the deity with power over the opponent is Trailokyavijaya [whose *mantra* is] BINDHA BINDHA HŪṀ PHAṬ, and the deity of worldly activity is Klu'i rgyal-po (Nāgarāja). Secondly, it is the supreme *kīla* (made of human bone) [which strikes at the vital point]. Thirdly, the place to strike is the genitals for, by so doing, his lineage is cut off for nine generations. Fourthly, in order to summon the messengers there are the words: "The time of the great servants has come!" Fifthly, the knot that ties the connection is the injunction: "Seize them and strike them down! They must be securely bound!" Sixthly, the articles to be gathered are woollen threads of five different colours, and black and white [cotton] threads. Seventhly, the *mantra* to be recited is ŚĪGHRAM ĀNAYA HO. Eighthly, the *mudrā* to be employed is in imitation of binding them fast. [392] Ninthly, the *samādhi* is to imagine that a multitude of restraining nooses pour forth from one's heart and bind [the enemy], wrapping him around with rope. And, tenthly, the benedictory prayers, following the deity host, is "May the curses of the gods descend [upon him]! May the curses of the *nāga* descend! May the curses of the *yakṣa* descend! May the curses of the Mother goddesses descend!"

---

[240] Reading *bya'i khyu(r)* for mss: *byi khyu(r)*.

[241] See also above, note 23.

[242] B: 'black *mtshe* grass.' This reading haunts the text so that often, where A reads: *tsher*, 'thorns,' B reads: *mtshe*, 'grass.'

The fourth group of ten relates to driving [the victim] insane: Firstly, the deity with power over the opponent is Hayagrīva [whose *mantra* is] GṚHṆA GṚHṆA HŪṀ PHAṬ,[243] and the deity of worldly activity is *rgyal po* Pe-dkar (white Pe-har). Secondly, the *kīla* which strikes at the vital point is made of sandalwood. Thirdly, the place to strike is the base of the tongue, and thus his speech is overpowered. Fourthly, in order to summon the messengers there are the words: "The time of the Śvanmukhā goddesses has come!" Fifthly, the knot that ties the connection is the injunction: "They must be brought here quickly and driven mad!"[244] Sixthly, the articles to be gathered are noxious white thorn apples (*Datura*), from which a poisonous decoction is prepared. Seventhly, the *mantra* to be recited is JVALAPAYA JVALAPAYA. Eighthly, the *mudrā* to be employed is the gesture of flames (*jvalanamudrā*).[245] Ninthly, the *samādhi* is to imagine that light radiates from one's heart in the form of sparks which cause [the victim] to become demented so that he falls to the ground in a fit of delirium. As fire blazes forth from his innards, blood oozes from the nine orifices of his body. And, tenthly, the benedictory prayers to be recited are: "May the enemy called *So-and-so* be driven insane! May he have a fit of hysteria! Let him be deranged!"

The fifth group of ten [126] relates to pounding [the enemy] to fragments: [393] Firstly, the deity with power over the opponent is Nīladaṇḍa [whose *mantra* is] HANA HANA HŪṀ PHAṬ,[246] and the deity of worldly activity is (A:) bDud-kyis rdung-pa (Beaten by Māra)/(B:) bDud-kyis gdung-ba (Tormented by Māra). Secondly, the *kīla* is made of iron. Thirdly, the place to strike is the junction of good and evil in the heart, for this extracts all mental function. Fourthly, in order to summon the messengers there are the words: "The time of the great Bhūmipati goddesses has come!"[247] Fifthly, the knot that ties the connection is the injunction: "Reduce the body and speech to dust!" Sixthly, the articles to be gathered are human shank-[bones], a small corpse (stiff with rigor mortis), a *vajra*-hammer, various sharp weapons, and so on. When these have been gathered together, one uses them to pound [the effigy].[248] Seventhly, the *mantra* to be recited is TATHĀYA TATHĀYA. Eighthly, the *mudrā* to be employed is the gesture of pounding. Ninthly, the *samādhi* is to imagine a multitude of [wrathful emanations] coming out of one's heart brandishing hammers, by whom [the enemy] is pounded. And, tenthly, the benedictory prayers "May the enemy called *So-and-so* be beaten to a pulp! Smashed to fragments! Ground to dust!"

---

[243] More usually: HULU HULU HŪṀ PHAṬ.

[244] *rings par khug la smyor chug cig* / See also above, note 194.

[245] Both mss repeat 'in the manner of binding.'

[246] Usually: DAHA DAHA HŪṀ PHAṬ, the cited *mantra* being that of Krodhavijaya.

[247] A: 'The time of the Mahātmā goddesses has come!'

The sixth group of ten relates to offering [the slaughtered enemy] to the mouths [of the deities]: Firstly, the deity with power over the opponent is Mahābala [whose *mantra* is] PARAVIDYANA HŪṀ PHAṬ,[249] and the deity of worldly activity is bTsan-gyis btab-pa (Struck by a *btsan* demon). Secondly, the *kīla* is made of yellow barberry. Thirdly, the place to strike is the navel because in this way the generative seed is destroyed. Fourthly, in order to summon the messengers there are the words: "The time of the great Mahātmā goddesses has come!" Fifthly, the knot that ties the connection is the injunction: "Listen to my instructions!" [394] Sixthly, the articles to be gathered are an effigy imprisoned within a triangular pit, or else prepared as a food offering or arranged within a skull of evil portent. Seventhly, the *mantra* to be recited is BIDAYA BIDAYA[250] HŪṀ PHAṬ. Eighthly, the *mudrā* to be employed is the gesture of pressing food to the mouth. Ninthly, the *samādhi* is to imagine that one offers food to the lord Vajrakīla with three HŪṀs, and food to the ten wrathful kings[251] with three PHAṬs. Saying HA HA HA, the triple *maṇḍala* is gratified and pleased. And, tenthly, one prays: "I present this enemy called *So-and-so* as food to the mouths of the wrathful deities and their consorts." As this is said, the males and females unite in sexual embrace.

Following that: One tramples upon the head of the effigy, [127] burns the upper portion of his body in fire, smashes up his limbs, and feeds his entrails to the mouths of the deities.

If they are to be launched like swiftly striking hawks (*dkyus khong khrar btang na*): four are to be cast at the head, three to be thrown at the trunk or body, and one is to be hurled at the back.

That concludes the instructions on the six techniques of hidden *mantra*.

---

[248] B omits this line, and in the previous line lists only: 'human shank-[bones], a *vajra*-hammer, and so on.'

[249] Usually: SPHOṬAYA SPHOṬAYA (VKMK: SPHOṬA SPHOṬA) HŪṀ PHAṬ.

[250] B: BINDHAYA BINDHAYA.

[251] A here repeats: 'the lord Vajrakīla.'

(b) Teachings on the precepts of cleansing ablution and the precepts of longevity. In accordance with the ultimate intention, extreme release is discussed in two parts:[252] (i) The precepts of cleansing ablution of the enemy who has been summoned (*gzas pa po*), and (ii) the precepts of longevity of the *yogin* himself.

(i) The precepts of the enemy's cleansing ablution has three sections: The three clarities, the three called 'averting, conquering and emptying' and the threefold final intention. The first of these, the three clarities, are: The clear vision of oneself as the deity Vajrakumāra whilst reciting OṀ VAJRAKĪLI KĪLAYA. [395] The clear vision of the *kīla* as the Supreme Son whilst reciting SARVAVIGHNĀN BAṀ (B: BANDHA) HŪṀ PHAṬ. And the clear vision of the enemy who has been summoned whilst once more reciting VAJRAKĪLI KĪLAYA *Destroy him!* By adding the words JAḤ HŪṀ VAṀ HOḤ after KĪLAYA, when this is recited [the *kīla*] in the two front hands of [oneself], the Supreme Son, becomes the Supreme Son of all the rites, the upper portion of whose body is like broken fragments of coal (*sol dum bcag pa*) and the lower portion of which blazes resplendently red. In his right hand he holds an iron hook and, in his left, a *kīla*. Like an arrow of vast size, he descends upon the summoned enemy in the manner of a shooting star. Using the iron hook to seize him by the heart and drag him forth, one then strikes with the *kīla* held in the left hand, neither too feebly nor too strongly, as he is dragged forth like a rotten tree trunk and forced to become absorbed within the effigy. This merging with the doll is of great importance.

If one asks, "What is the harm if these three are not clear in this way?" [The answer is to be found in the second section,] the three called 'averting, conquering and emptying.' If there is no clear vision of oneself as the deity Vajrakumāra, oneself will be turned away. If there is no clear vision of the *kīla* as the Supreme Son, the *kīla* will be conquered. And if there is no clear vision of the enemy who has been summoned, [128] the effigy will be empty.

Next is the threefold final intention: The intention of the white A, the white bird of action,[253] the intention of the connecting rope of compassion, and the including intention of loops of passionate torment. With regard to the first of these, reciting the *mantra* OṀ LAṀ HŪṀ LAṀ [396] just once, one imagines the white deity Hūṁkāra [and his consort] to appear on the crown of the head of [oneself as] the being of the triple *maṇḍala*. And upon the crown of his head one should imagine a white syllable A. At the same time, one contemplates a white syllable A on the tip of the *kīla*, and also a white syllable A on the heart of the summoned enemy. All of that is the intention of the white A, the white bird of action.

---

[252] B: 'four parts.'

[253] *bya dkar* could mean both/either 'white bird' and/or 'white deed'. Earlier (see above, p.195-196) the deity Hūṁkāra was described hovering above the other deities of the *maṇḍala* 'like a *garuḍa* eagle.'

Then, with a single recitation of OṀ LAṀ, the *yuganaddha* form of Hūṁkāra and his syllable A melt and drip down into the body of oneself in the form of the triple *maṇḍala*, causing it to become like a leather sack (*rkyal grod*) filled with yoghurt. Thus, one imagines, all one's sins and obscurations are purified.

After that, revolving the *kīla*, as soon as it touches the heart of the enemy which has so far been untouched, rays of light begin to radiate from the syllable A on its tip and [countless] miniature A syllables spread out like grains of white mustard. And rays of light also spread out from the syllable A in the enemy's heart. As these lights radiate out and return, one imagines that all the sins of the summoned enemy are purified. This is known as the precepts of his cleansing ablution. These *mantra* should be recited for a very long time.

Thus oneself and the summoned enemy are united according to the intention of the threefold Kīla *maṇḍala*. United by a single *samaya*. United by a single truth (*dharmatā*), they are thus connected in compassion and this is called 'the intention of the connecting rope of compassion.'

Furthermore, with regard to the words, "The vow of slaying by compassion": [397] Out of compassion, one does not forsake all sentient beings in general and, out of compassion, one does not forsake the summoned enemy in particular. Because he is not cast out of one's circle, this is called 'the including intention of loops of passionate torment.'

That concludes the instructions on the precepts of cleansing ablution.

(ii) The precepts of longevity are discussed under three headings: Obstructing the doors of arising perception (*byung tshor gyi sgo bkag pa*), extracting the functioning mind (*sems kyi dbyings phyung ba*, 'drawing forth the mental realm'), and eradicating the primal ground (*kun gzhi rtsad nas bcad pa*).

With regard to the first of these: As one recites [129] OṀ VAJRAKĪLI KĪLAYA *So-and-so* SARVAVIGHNĀN BAṀ (B: BANDHA) HŪṀ PHAṬ, one touches all [parts of the effigy] with the *kīla* and, as soon as it is twisted in the eye, the eye's door of arising perceptions of form is obstructed. As soon as it is twisted in the ear, the ear's door of arising perceptions of sound is obstructed. As soon as it is twisted in the nose, the nose's door of arising perceptions of odour is obstructed. As soon as it is twisted in the tongue, the tongue's door of arising perceptions of taste is obstructed. And as soon as it is twisted in the body, the body's door of arising perceptions of tangible feeling is obstructed. As these doors of perception of the five consciousnesses are severed like the guy ropes of a tent, one imagines them to collapse in a bundle onto the primal ground of consciousness (*ālayavijñāna*).

Secondly, extracting the functioning mind is discussed under three headings: Rending assunder by PHAṬ, touching the essential point, and taking the essence. For the first of these, as the *mantra* is recited, with a punishing blow one strikes a *kīla* the size of Mount Meru into the flesh and blood of the enemy so that the good and evil within his heart are separated, rent assunder by PHAṬ. That is the first. Then, [secondly,] at the junction of good and evil within his heart there appears a blood frog, the size of a thumb, [398] and this is burned away by rays of light emanating from the *kīla*. Within his body there then appears a threefold splendid radiance: the radiance of blood like a tower of vermillion, the radiance of his veins and arteries like the upper tips of tendons, and the radiance of his vital breath like vapour arising from gold hidden beneath the ground. In the centre of those three stands the *ālayavijñāna* in the form of a short letter A, together with his accumulated sense-consciousnesses.[254] As the *mantra* is repeated once more, they are pierced by the *kīla* and, as the *kīla* penetrates into the centre of all those consciousnesses, it finally touches the essential point. Then, thirdly, as the *mantra* is recited and the *kīla* strikes, the consciousness of the enemy in the form of a short letter A accumulates at the tip of the *kīla* just like iron is attracted to a magnet or butter runs into hot sand,[255] and that is known as taking the essence.

Thirdly, [eradicating the primal ground]: Then, if one has another *kīla*, it should be embedded in the empty space [vacated by the removal of the enemy's consciousness] and established there. In that way his consciousness [130] will have no opportunity ever to return, and that is known as eradicating the primal ground.

Following that, the consciousness of the enemy in the form of a dazzling A is joined by his intelligence (*vidyā*), lifespan and merits so that one gathers together a multicoloured array, and all of this travels from the tip of the *kīla* and melts into oneself. One should recite three times the formula OṀ LAṀ HŪṀ LAṀ, and touch one's own forehead, throat and heart. [399] By doing this, all his intelligence, lifespan and merits are absorbed into oneself and one should contemplate that, as a result of this, one becomes dazzlingly radiant. These are the precepts of longevity for oneself. In the same way that a blazing fire is eager for wood, for example, so one [eagerly consumes] the lifespan and merits [of the enemy]. As a result of having gained the enemy's lifespan and merits, one becomes invincible and, because the enemy's sins have been purified, he also becomes invincible. Thus both parties gain strength and contentment.

Now, with regard to the teachings concerning the rising from the tip of the *kīla*, the so-called 'rite of raising the status': One lifts up the *kīla* by the head with the upraised palm of one hand and, as it is placed upon the heart, the vital air of wisdom (*jñānānila*) suddenly rises. Saying "A A" [and] reciting the *mantra* three times, the consciousness of the enemy in the form of that short letter A rises upwards like a fiery spark and flies to the point of union of the buddhas of the five families who are united in conjugal bliss. One then meditates upon [the enemy] becoming reborn as a son of the five families, [the actual father and mother of] his birth being determined by [the buddha family with whom] he has the strongest connection. This is the truth of the Dharma itself. This rite of 'raising the status' which is to be done is a distinctive teaching of *guhyamantra*.

---

[254] These sense-consciousnesses take on the form of 'all sentient beings.'

[255] A adds a third simile: *star tshan la rtsi sbur 'du ba 'am /*

If the *kīla* that strikes thus is counterstruck by another, one should act [swiftly, without mercy and unexpectedly] like an arrow descending upon the corpse of a yak.

If the ultimate intention of these precepts of cleansing ablution and longevity [400] are not understood, the malign *mantra* are not exalted. And if the rite of raising the status is not understood, one is just an ordinary butcher.[256] So says the *ācārya* Padmasambhava. [131]

That concludes the teachings on the precepts of cleansing ablution and longevity.

(c) Thirdly, with regard to the teachings on the rite of implantation, it is written in the *tantra*:

> Having taken up the chief *kīla* [from the *maṇḍala* centre]
> And received the blessings of the three syllables (OṀ ĀḤ HŪṀ),[257]
> One assumes the role of the long-life Kīla of protection
> (*bsrung ba'i tshe phur*).

According to what is said here, because the chief *kīla* of the *maṇḍala* (i.e. the deity Vajrakīla) is like one's own life force he bestows blessings. This being so, one should offer him worship and praise and pray that he never departs. As it says in the *tantra*:

> Having preserved one's own body in this way,
> In order to strip off the minds from the bodies of others
> One should strike their bodies in ten places
> With the ten *kīla* kings of wrath.
>
> And with the *kīla* of the four doors
> One should strike the body's four reservoirs (*mtsho*).
> With the six irresistible *kīla*
> One should strike the six (A:) vital points (*gnad*)/(B:) places (*gnas*).

What does this mean? In general there are 108 *kīla* of accomplishment, 51 deity *kīla*, 21 striking *kīla*, 80 speedily moving *kīla*, countless minor *kīla*, and 12 averting *kīla*, and all of these are to be gathered together. In the present case, with regard to the 21 striking *kīla*, [401] these are made up of the *kīla* of the ten wrathful kings, the four *kīla* goddesses who guard the *maṇḍala* gates, the six irresistible *kīla* and the Supreme Son *kīla* who is the union of all *vajra* [deities] (*vajrasamājakīla*).

First of all, for the summoning messengers there are the words from, "The time of the great *samaya* has come!" down to, "Make them suffer misery!"[258]

---

[256] These two lines conflated (probably due to eyeskip) in A.

[257] Line omitted in A.

[258] See above, notes 174-223.

Summoning them in this way, and in full possession of the threefold clarity, one recites OṀ VAJRAKĪLI KĪLAYA NAMAḤ SAMANTA-KĀYA-VĀK-CITTA-VAJRA NAN VAJRAKĪLI KĪLAYA HŪṀ PHAṬ *So-and-so* MĀRAYA HANA HANA HŪṀ PHAṬ. As one does so, taking up the *kīla* of Krodhavijaya [132] one strikes at the two eyes which are the location of taking what is not given. In general, Vajrakīla has three chief methods of subjugation (*dbu gnon*): Subjugation based on an understanding of thusness, subjugation with the Kīla *mantra*, and subjugation with the words "The time has come!" The same pertains to all of the *kīla* and their *mantra*. Thus, as one recites DAHA DAHA HŪṀ PHAṬ, one takes up the *kīla* of Nīladaṇḍa and strikes at the two nostrils which are the location of perverted views. Reciting PACA PACA HŪṀ PHAṬ, one takes up the *kīla* of Yamāntaka and strikes at the two ears which are the location of sinful killing. Reciting MATHA MATHA HŪṀ PHAṬ, [402] one takes up the *kīla* of Acalanātha and strikes at the tongue which is the location of lying speech. Reciting JVALA JVALA VAJRA, one takes up the *kīla* of Hayagrīva and strikes once more at the tongue which is the location of foolish prattle. Reciting SURU SURU VAJRA, one takes up the *kīla* of Aparājita and strikes at the genitals which are the location of slander.[259] Reciting MURU MURU VAJRA, one takes up the *kīla* of Amṛtakuṇḍalin and strikes at the left shoulder which is the location of abusive words. Reciting KAṬAṄKAṬE JAYE VIJAYE VAJRA, one takes up the *kīla* of Trailokyavijaya and strikes at the right and left hips which are the location of malice. Reciting AJITE APARĀJITE VAJRA, one takes up the *kīla* of Hūṁkāra and strikes at the crown of the head which is the location of sexual misconduct.[260] Reciting MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ, one takes up the *kīla* of Mahābala and strikes at the soles of the feet which are the location of covetousness. In this way, then, one subjugates the ten places of the body with the *kīla* of the ten wrathful kings[261] in order to eradicate the ten non-virtues.

Next, in order to gain possession of the four immeasurables, one subjugates the four reservoirs of the body with the *kīla* of the four goddesses who guard the *maṇḍala* gates. For each goddess one should recite OṀ VAJRAKĪLI KĪLAYA. Then, [133] adding BIṬAYA BIṄ BIṄ HŪṀ PHAṬ, one takes up the *kīla* of Aṅkuśī [at the eastern gate] [403] and strikes at the lungs which are the reservoir of vital breath. Adding NAMAḤ SAMANTA HRIḤ HRIṀ (B: HRIṄ HRIṄ) HŪṀ PHAṬ, one takes up the *kīla* of Pāśinī [at the southern gate] and strikes at the liver which is the reservoir of blood. Adding SURU SURU PRASURU HŪṀ PHAṬ, one takes up the *kīla* of Sphoṭā [at the western gate] and strikes at the vertebrae which are the reservoir of bone. And adding MĀRAYA MĀRAYA HŪṀ PHAṬ, one takes up the *kīla* of Ghaṇṭā [at the northern gate] and strikes at the brain which is the reservoir of semen.

---

[259] Cf *The Cult of the Deity Vajrakīla* p.157 where the sins here associated with Hayagrīva and Aparājita are reversed. Note also that the activity *mantra* assigned to the ten kings within the present passage are non standard.

[260] Both mss read: 'perverted views.'

[261] Half sentence lacuna in A.

Then, in order to master the six perfections, one subjugates with the six irresistible *kīla*. Reciting HASAYARA HASAYARA HRĪḤ DAṆḌA HŪṀ PHAṬ, one strikes at the crown of the head with a *kīla* of acacia wood which disconnects the essence of blood. Reciting ĀVEŚAYA ĀVEŚAYA HŪṀ PHAṬ, one strikes at the soles of the feet with a *kīla* of vulture [bone] which disconnects the essence of breath. Reciting ŚĪGHRAM ĀNAYA HŪṀ PHAṬ, one strikes at the place of the genitals with a supreme *kīla* (of human bone) which disconnects the essence of the four elements. Reciting JVALAPAYA JVALAPAYA HŪṀ PHAṬ, one strikes at the root of the tongue with a *kīla* of sandalwood which disconnects the essence of the four veins (*rtsa bzhi*). Reciting TATHĀYA TATHĀYA HŪṀ PHAṬ, one penetrates the depths of the heart with a *kīla* of iron which disconnects the essence of the lifespan. And, reciting BIDAYA BIDAYA HŪṀ PHAṬ, one subjugates the navel with a *kīla* of yellow barberry which disconnects the essence of outer light.

With regard to these, furthermore, it is written in the *mūlatantra*: [404]

Striking on the crown of the head
Cuts the cord of the sky.
Striking on the soles of the feet
Pulls out the supporting peg of the earth.
Striking at the base of the tongue
Destroys all speech.
Striking at the genital area
Severs the lineage for nine generations.
Striking at the navel
Destroys the procreative seed.
Striking at the juncture of good and evil in the heart
Destroys the base of all consciousness.

So it is said.

[134] And thus far we have discussed 20 *kīla*.

Now, last of all, with regard to the Supreme Son *kīla* who is the union of all *vajra* that strikes at the junction of good and evil in the heart: Anointing the *kīla* [with blood] and fumigating it with incense smoke, one implants it with the *mantra* OṀ VAJRAKĪLI KĪLAYA SARVAVIGHNĀN BAṀ (B: BANDHA) HŪṀ PHAṬ and seizes the consciousness [of the enemy] just as described above in the precepts of longevity and the precepts of cleansing ablution.

Those are the 21 striking *kīla*.

Although all of this has been taught commensurate with the meaning of *tantra*, there are also a few other texts in the *tantra* section that explain the rite of implantation in terms of striking in conformity with the body, striking in conformity with the speech, and striking in conformity with the mind. Such texts assert that all *kīla* whose basic [material of manufacture] is dark maroon in colour are implanted in accordance with the body. All *kīla* whose basis is dark red accord with speech. [405] And all *kīla* whose basis is dark blue accord with the mind. And certain other *tantra* also explain rites of *vajra* implantation, rites of *ratna* implantation, rites of *padma* implantation, and rites of *karma* implantation, according to the directions of the *maṇḍala*.[262] Still other *tantra* explain that the implantation of the *kīla* must be done in accordance with the rites of pacification, increase, control and wrathful destruction. And, again, according to other *tantra*, first of all one *kīla* draws out the mental realm and then a second *kīla* extirpates consciousness from its very base (*ālaya*). Seventeen more *kīla* close the doors of perception and a twentieth cuts the cord of the sky. *Kīla* number 21 pulls out the stabilizing earth peg, and thus this reckoning accords with the one given above.

With regard to these rites of implantation, furthermore, the nailing is not to be done without compassion towards all sentient living creatures as if one were using a vicious weapon. If you ask "Well, then, how is it to be done?" [We reply:] Having generated the *kīla* as a deity possessing the essence of wisdom and compassion, the place of implantation is the moral defilements of those sentient beings. Striking at ignorance, the obscurations of *karma* and malice are purified and the result of this is liberation from the miseries of *saṁsāra*. [135] If the rite is performed like this in accordance with the words, "The vow of slaying by compassion" [406] and also "Through the practice of skilful means for the sake of living beings," then it possesses the essence of benefit for others which is the greatness of *guhyamantra*.

That concludes the discussion on the rite of implantation.

(6) The sixth hidden precept consists of the final three activities of pressing down, burning and hurling. Each of these is discussed under its own heading: (a) Resolute suppression (*mnan gtad, avaṣṭambhana*), (b) The burning ritual (*sbyin sreg, homa*), and (c) Hurling (*zor thun, praharaṇa*).

(a) With regard to the rite of pressing down (resolute suppression), although there are many different traditions based on the authoritative teachings of individual texts of secret *mantra*, they can all be subsumed under three categories: Pressing as a portion of food, pressing as an enemy, and pressing as a friend. And for each of those types there are three subdivisions: Pressing by stealing, pressing by writing/drawing, and pressing by affliction. And for each of those types, also, there are three subdivisions: Tender pressing, abusive pressing, and pressing according to the lineage of the jewel. In the act of pressing there are, in general, three things which should not be allowed to escape: The shadow should not be allowed to escape, [136] the smell should not be allowed to escape, and breath from the mouth should not be allowed to escape. There are also three destructions in the pressing down: If one possesses the oral instructions, the enemy is destroyed. In the absence of protection, oneself is destroyed. And if the appropriate hour is not known, the materials are destroyed (i.e. the substances used in the rite are wasted). There are three series of oral instructions (*gdams pa*): Teachings on the path of pressing, guidance for the pressing militia, and [407] pressing the reverse pressing (i.e. counter-pressing).[263] And there are three hindrances: The obscuring hindrance of feathers/leaves (*sgrib shing sgro'i gegs*), the material hindrance of ointment (*byugs pa rdzas kyi gegs*), and the hindrance of recitation. There are three sites (*gzhug pa, avatāra*) of pressing down: Lake, spring, or barren place. And there are three kinds of lake: Sky lake of the speechless dumb,[264] earth lake of the eyeless blind,[265] and the wood lake of hornless idiots.[266] Three kinds of spring: Black springs in the forest of a solitary gorge, red springs in the echoing rocks, and formerly young springs of wild yak horn (*'brong bu rwa sngon dar gyi chu*).[267] And three kinds of barren place: Pressing down with the tip of a victory banner, pressing down in a ravine of wild yak horn, and pressing down with the smile of a tiger. [Pressing down with] the tip of a victory banner may also be of three kinds: Pressing down with a *stūpa*, pressing down with a temple, and pressing down with the lord and lady (*mgon lcam*). As it says in the *Guhya-tantra*:

---

[262] A omits: 'rites of *karma* implantation.'

> Pressing them down beneath *stūpas* and
> Pressing them down beneath temples and
> Pressing them down beneath Mahākāla and his consort —
> So one should subdue those who have transgressed their vows.

And for all of those, by whatever means they are supressed, [137] there are three important factors: [408] The first important factor is the summons, the middle important factor is the confession of sins, and the final important factor is the swearing of an oath. With regard to the first of these, there are three aspects to the drawing of the effigy:[268] It should be drawn of proper measurement (*tshad ldan*), it should be inscribed with its name and complete family lineage, and around the outside edge one should write the fierce *mantra*. One should then repeatedly summon [the enemy] and force him to enter into that [effigy]. Winding it around by adding the six activity *mantra* at the end, it should be placed within [one of three containers]: a skull of evil portent or the horn of an ox or the shell of a tortoise (*rdza'i sbal pa*). Tie it up with goat hair and wrap it around with thread made from the blackened hairs of a corpse. [Finally,] it is to be supressed by pressing down beneath a *stūpa* or a temple.

In the *Guhya-tantra* it is written:

---

[263] *gtad log gtad*. B: *gtad lam gtod*, 'pressing the path of pressing.'

[264] Glossed by a note in both mss as: 'pressing down in/at a very deep lake.'

[265] Glossed as: 'pressing down in/at a lake with that (absence of eyes).'

[266] Glossed as: '[pressing down in] a place surrounded by fruit trees.'

[267] Glossed as: 'that which has become double-headed and single-legged.'

[268] B omits: *bri ba gsum*, 'three aspects to the drawing.'

Filling [the air] with incense smoke, one performs the jewel invitation,
Presents the offerings and commissions the activities.
With this supression of those who transgress their oaths
There will be no release until the end of an aeon.

Reciting these words, bury [the effigy] beneath a *stūpa.*

So it is written.

Otherwise, performing the rite as described above, one may place [the effigy] within a weasel's skull and conceal it beneath a sacred statue ('throne of the deity'). Then the air should be filled with incense smoke and so on, as before. Or it may be placed within a small pouch (*sgye'u*) and pressed down beneath [a statue of] Mahākāla and his consort. Or the *yogin* may place it beneath his own bench so that, when he meditates upon his chosen deity and recites his *mantra,* [the enemy] may be demolished. As it says in the *tantra*:

If placed beneath the *yogin*'s seat,
Even the Buddha himself will be destroyed.
[409] What need is there to speak of worldly beings?

So the matter is explained.

Secondly, the intermediate pressing down [called] 'Horn of a wild yak' is supression by the Mother goddesses and Yama, Lord of Death. Drawing the effigy on a corpse's shroud or piece of human skin, it should be placed within the skull of a mountain aboriginal (*mon pa*) and pressed into a cavity in the ground or empty hollow (*śūnyālaya*). As it says in the *tantra*:

The way to gain supression by the Mother goddesses
Is to press down in a charnel ground or a rocky cavern
Or a deep ravine, in a hairless head.

Supression by Yama, Lord of Death, is achieved by drawing the effigy on a piece of shroud, [138] taking it to a charnel ground, and consigning it to the fire. As it says in the *tantra*:

That one will never again escape
Who is pressed down by the rite of Yama.

As for the rite of pressing down by *māra* demons: Having drawn the effigy on Birch bark ('tree bark'), place it within the skull of an imbecile and bury it at the base of a landslide.

Pressing down by *btsan* demons: Using fat or grease to draw the effigy, together with the enemy's name, place it within the skull of a monkey and press it down beneath [an image of] Tripuraghātin (Śiva as destroyer of the triple city built of gold, silver and iron upon the sky, air and earth).

Pressing down by *yakṣa* demons: Having drawn the effigy, complete with personal name and family lineage, place it within the skull of one of his own ancestors and smear it with faeces and blood of three kinds. It should then be supressed beneath overhanging rocks resembling a bear tossing its shaggy mane, or in an unvisited wilderness such as an incestuous mother might seek in order to conceal the corpse of her bastard child, or in a place that looks like a tawney fox leaping downwards. [410] As it is written in *tantra*:

> Like an incestuous mother concealing the corpse of her bastard child,
> It should be pressed down as if in a dungeon of demons.
> This is the supression of the *yakṣa*.

Pressing down by *nāga*[269] demons: Go to a spring pond possessing the appropriate measurements and examine the characteristics of its source:[270] Water of the eye gurgles *tsag tsag tsig tsig*. Water of the mouth raises a fierce sound. Water of the ear is mute and silent. Water of the heart is clear and bright. Water of the genitals is intermittent, gushing forth for a moment and then ceasing. As for the appropriate measurements: [In order to subdue an enemy of the] *kṣatriya* caste, [the pool of water] should be seven armspans across. Seven full cubits (*khru*) for a *brahmaṇa*, seven short cubits (*bskum khru*) for a nobleman, the length of seven arrows for a commoner, and seven handspans across for an outcaste (*caṇḍāla*). When the right pond has been found, warmth will be felt. The direction should also be determined: [In order to subdue an enemy of the] *kṣatriya* caste, [the pool] should face east. It should face south for a *brahmaṇa*, west for a nobleman, north for a commoner, and towards an intermediate direction for an outcaste. Examine the characteristics of colour: [In order to subdue an enemy of the] *kṣatriya* caste, the earth should be white. Yellow for a *brahmaṇa*, red for a nobleman, black for a commoner, and variegated for an outcaste. As for the approprate months of the year for supression: [In order to subdue an enemy of the] *kṣatriya* caste, one should press down during the three months of autumn. Press down during the three months of summer for a *brahmaṇa*, during the three winter months for a nobleman, the three months of spring for a commoner, and the final month of any of the four seasons for an outcaste. And the appropriate time of day: After dusk for a *kṣatriya*, midnight for a [411] *brahmaṇa*, twilight for a nobleman, and dawn for a commoner. [Or, alternatively:] One should press down during the daylight for a *kṣatriya*, at midday for a *brahmaṇa*, as the sun grows warm for a nobleman, at dusk for a commoner, and when it is quite dark for an outcaste. With regard to the elements: The element of wood is associated with the *kṣatriya* caste, water with the *brahmaṇa* caste, iron with the nobility, fire with commoners, and earth with outcastes.[271] As for the year in which they are to be suppressed: One should press down upon those of the *kṣatriya* caste in the Tiger or Hare years, upon those of the *brahmaṇa* caste in Horse or Snake years, upon members of the nobility in the Bird or Monkey years, upon commoners in the Ox, Sheep, Dog or Dragon years, and upon outcastes in the Mouse[272] or Pig years. In general, the great ocean is the home[273] of all *nāga* and springs are entrances to the *nāga* passageways — places where one may spy upon the paths to the *nāga* citadels. In utter silence and desirous to know without error just when the pressing down should be done, [consult] the divination mirror [to see] summertime or winter. And with regard to the body of water:[274] Press down (i.e. drown the effigy) within the mouth of eating, press down upon the horn of beating, and press down with the hand that reaches out to touch. But, other than that, do not press down upon the genitals, for pressing there will cause the enemy's life force (*srog*) to flourish. And do not press down upon the kidneys, for pressing there will cause the enemy's wealth to flourish. As it is written in the *tantra*:

---

[269] Vajrakila himself wears white *nāga* representing the *kṣatriya* caste to bind up his hair, red *nāga* representing the *brahmaṇa* caste as a necklace, green *nāga* representing the commoners as a belt, yellow *nāga* representing the *vaiśya* caste as earrings, and black *nāga* representing the outcastes on his wrists and ankles. Gega Ḷama, *Principles of Tibetan Art*, pp.389-90.

[270] *Parikṣā* is a divination technique, generally akin to geomancy, in which environmental features are examined and manipulated in order to enhance the efficacy of the rite.

Ms A is hopelessly muddled at this point. The present section (as far as 'examination of the appropriate time of day') is found two pages previous to this [135] in small hand as if it were an interlinear note. Examination of the elements and year are then found on [138], again in a small hand, preceded by the paragraph that should follow after.

> Excavating [a small cavity in] the ground with the antler of a stag,[275]
> [One should deposit within it] an oblation of medicinal herbs
> for the *nāga*.
> (A:) Leading them forward/(B:) Beguiling them with milk,
> One should swear an oath of truth.
> These are the stages of pressing down by *nāga*.

[412] And, as it is explained here, not looking with the outer eyes, one should meditate upon emptiness and deposit five or seven relic casts (*sāccha*).[276] Having performed a circumambulation, one should return home.

---

[271] The five elements are associated in the text with five syllables for which I can offer no explanation. A: *kag* wood, *'o* water, *bshang* iron, *ji* fire, *rkungs* earth.
B: *skeg* wood, *'u* water, *shang* iron, *ji* fire, *kung* earth.

[272] B: 'Dog.'

[273] The text says: *phyogs*, 'direction,' glossed by a note in B as: *pho brang*, 'palace.'

[274] i.e. One should visualize the pool of water as a human body and consign the effigy of one's enemy to an appropriate spot within the water.

[275] *sha rus rkos*. B: *sha rus bkol*, 'boiling up flesh and bones.'

[276] Such castings are often moulded in the form of miniature *stūpa*, the purpose of which is to keep the enemy pressed down after the *yogin* has returned home.

[139] Furthermore, it is also said: Pressing down upon [enemies] of the *kṣatriya* caste is to be performed in the skull of a wolf at the base of a river bridge (*chu bo'i zam sngas*). Pressing down upon noble members of the aristocracy is to be performed in the skull of a musk deer (*gla ba*) at a cross-roads. Pressing down upon tantric adepts (*mantrin*) should be done in the skull of one whose family line has deceased, at the site of an ancient schism[277] where the *dam sri* demons now roam. Pressing down upon young children and infants is to be performed in an antelope's skull near the base of a solitary tree.[278] And, with regard to the hour: One should press down upon kings and lords during the second half of the night. One should press down upon a *brahmaṇa* or member of the nobility at midnight. One should press down upon a practitioner of black magic at a time when the sun is decidedly red. One should press down upon simpletons, women and young children in the middle of the day. Other than that, a master is to be pressed down in the belly of a lion and a disciple who has broken his vows is to be pressed down in a tiger's smile.[279] Religious brethren who are devoid of *samaya* vows[280] are to be pressed down within the spots of a leopard.[281] A black magician should be pressed down in a place of darkness.[282] Bonpo and other outsiders should be pressed down in the genitals of a *yātudhāna* demon.[283] [413] And this is the pressing down in the horn of a wild yak in the prime of its strength and virility (*skyes dar ma*):[284]

> With many recitations of the spell OṀ LAṀ HŪṀ LAṀ,
> One presses down with the nine stages of body, speech and mind.[285]

Press down with a *viśvavajra* drawn on a putrid black corpse. On top of those, one should perform a dance.

That concludes the instructions on pressing down.

---

[277] *dbyen pa*. B: *dben sa*, 'deserted site.'

[278] An interlinear note in both mss says that one should imagine the trunk to be triangular in cross section and visualize a lake arising from this. Within the lake live crocodiles (*makara* dragons) with gaping mouths. Placing the effigy therein, one should imagine it being gulped down by the crocodiles.

[279] Notes in both mss gloss 'in the belly of a lion' as 'beneath the *maṇḍala*' and 'tiger's smile' as 'a spring.'

[280] *dam tshig med pa* / A: *dam tshig gcig pa'i mched grogs* / 'religious brethren with whom one shares the *samaya*.'

[281] A says: 'within the spots of a leopard/spring.' 'Leopard's spots' is glossed by a note in B as: 'a rocky place where many springs well up.'

[282] Glossed in A as: *ro khung la*, 'in a grave.' In B as: *ro shud la*, 'beneath a corpse.'

[283] *srin mo'i 'doms su*. This is explained as 'rock water.' B, on the other hand, reads: *srin mo'i sgrom du*, 'in a box of *yātudhāna* demons,' explained by a note as constructed of piled up layers of rocks and earth (*brag chun ra res*).

[284] Glossed by a note in A as: *ri dbang*, and in B as: *ri rab*, 'Mount Meru.'

[285] B reads: 'with nine Mount Merus of body, speech and mind,' rendering these two lines non-metrical.

(b) Burning. Secondly, the fire rites of Vajrakīla are of four classes: Pacification *homa*, enriching *homa*, overpowering *homa*, and fierce *homa*. With regard to these, it is written in the *Guhya-tantra*:

> In the entire realm of all the world,
> For any living creature whose mind is befogged and dull
> One should perform the rites of pacification.

And further to what is said here, one should prepare the hearth for the rites of pacification in the form of a square *maṇḍala*, one full armspan in width, and, in its centre (as it says in the same source):

> One should anoint with nectar a circle, one cubit across,
> And surround it with a garland of *vajra*.

Then one should set out the insignia of the five families in the usual way.

With regard to the measurements of the wood and the fireplace, the same text says:

> Build up the fire with white wood for fuel
> Until it reaches the height of a full handspan,
> [140] The width of ten fingers.[286]

And with regard to the enriching *homa*, the *Guhya-tantra* states:

> In the entire realm of all the world,
> For any being who has become destitute or impoverished
> [One should perform the rites of enrichment].
> A *maṇḍala* measuring a full cubit across [414]
> Should be anointed with yellow[287] substances.
> Building it up with yellow firewood of various sorts
> To the height of a handspan or else a cubit.

Just as it says here, so it should be done. And with regard to the overpowering *homa*, the same *tantra* states:

> In the entire realm of all the world,
> For any being who has become full of desire
> One should perform the rites of gaining control.
> Draw a red *maṇḍala*, semicircular in shape,
> Twenty digits at the widest point
> And ten digits across the face.

---

[286] A note in ms B adds: 'Although this measurement of ten digits (= one handspan) is specified in the text, one may make it bigger than that.'

[287] *ser po'i*. B reads: *so so'i*, 'various.'

> Adorn it around the outside with iron hooks and nooses
> And build it to a height of a handspan or else five digits.

And that is the way it should be done. Also, with regard to the fierce *homa*, the *Guhya-tantra* states:

> In the entire realm of all the world,
> For any wicked being who has perverted views
> One should perform the *homa* rites of destructive wrath.
> Draw a black *maṇḍala*, triangular in shape,
> With each side twenty digits in length.
> Build it up to the height of a handspan [or else] forty digits.[288]
> Spread it over with human bone[289] and charcoal from a funeral pyre
> And use thorny wood for fuel.

And that is the way in which it should be done.

Now, with regard to time: Rites of pacification should be performed in the early morning. Rites of increase at midday. Rites of overpowering control in the evening (A: *nyi myur,* B: *phyi dro*). And fierce rites should be performed at night ('after twilight'). It is also said [elsewhere] that rites of pacification should be performed before daybreak. Rites of increase at dawn. Rites of overpowering control in the evening twilight. And fierce rites at midnight. And also that rites of pacification should be performed in the summer. Rites of increase in the autumn. Rites of overpowering control in the spring. [415] And fierce rites should be performed in the winter. Rites of pacification should be performed whilst facing east. Rites of increase facing south. Rites of overpowering control facing the west. And fierce rites should be performed whilst facing north. Otherwise one may face another direction, as one likes (A: *gling bzhin du,* B: *gling gzhan du*). As for the firewood: Rites of pacification should be performed with milky wood. Rites of increase with fragrant wood. Rites of overpowering control with oily wood. And fierce rites should be performed with thorny wood. As for the pathway of fire: Rites of pacification should be performed with fire brought from the house of a *brahmaṇa.* Rites of increase with fire brought from the house of a nobleman. Rites of overpowering control with fire brought from the house of a prostitute. And fierce rites should be performed with fire brought from the house of a widow. Otherwise, rites of pacification should be performed with fire kindled by means of a magnifying glass ('fire crystal'). Rites of increase with harsh/piercing/sharp (*rtsub pa*) fire. Rites of overpowering control with fire kindled by the rubbing together of two sticks (*shing drud pa*). And fierce rites [141] should be performed with fire lit by a blacksmith. Otherwise rites of pacification should be performed with fire brought from the east. Rites of increase with fire brought from the south. Rites of overpowering control with fire brought from the west. And fierce rites should be performed with fire brought from the north. And with regard to the articles for burning: Rites of pacification should be performed with sesame oil. Rites of increase with yoghurt. Rites of overpowering control with lotus flowers. And fierce rites should be performed with various poisons. Other than that, [the articles for burning should be in equal] measure to the articles for the assembled offerings. As for the manner of sitting: Rites of pacification should be performed in the *paryaṅka* posture (cross-legged with one leg above the other). Rites of increase in the lotus posture (cross-legged with the two feet resting upon the thighs). Rites of overpowering control with the right leg outstretched. And fierce rites should be performed with the left leg outstretched.

---

[288] B: 'half a handspan or else four digits.'

[289] *mi rus.* B: *ming rus,* 'name and lineage.'

Before presenting the offerings to be burned into the fire, one should offer three ladles full of butter and then observe the omens: If the fire flares up in the form of a *vajra* or a conch or any emblem of auspiciousness, all is well. But if the fire dies down, this is most inauspicious. As for its colour: Golden or [416] like the sun is good. Green, blue or black is bad. And the sound: If it is like a dragon or a lute, this is good. But if it makes fluttering sounds *sim sim tseg tseg*, this is bad. If the smoke rises up in a thin column, expanding to a large cloud at the top, this is good. If the smoke is alternately abundant and sparse, obstacles are present. If there is no smoke, this is bad. If the fire has a sweet smell, it is good. If the firewood falls to the east, it is good. If it falls to the south, it is bad. To the west, bad. To the north, good. And the intermediate directions are middling. If the ashes are black, impurity is present. If they are red, infectious diseases will come. If they are (A:) smooth and shiny/(B:) maroon in colour, one will be rich. If they are scanty and white, this is good.

When the omens have been deemed auspicious, one generates the deity of fire (Agni)[290] in the usual manner from the syllable RAṀ, offers him the various articles to be burned and sings his praise. Within his heart one then generates the triple *maṇḍala*, and again offers them the general articles to be burned and sings their praises.

As for one's own appearance and demeanour, it is written in the *Guhyatantra*:

> Facing south with wrathful mind and body [dressed in] black,
> His hair, also, tied up upon his crown,
> His body smeared with human ashes,
> One burns the effigy with enraged mind.
> Even if he be a veritable buddha, [the enemy] will die.

So it is explained. And the same text also states:

> Inscribing the effigy of whomsoever it may be
> Upon the bark of a tree, the trunk of which has been scorched by fire,

---

[290] Me-lha, 'the deity of fire.' B: *lha*, 'deity.'

Draw a likeness of his form and summon him and make him stay there
And finally, burn him in a fire of poisonous [wood].
Even if he had the lifespan of Brahmā still to live,
[142] [417] He will die in that very moment.

So it is written. And the same text also states:

On the bark of a blackened tree,
Draw an image and identify it by name.
One should burn it in that fire
And he will be reduced to ashes, even if he be a god.

So it is said. In brief, then, one should prepare an effigy of the obstructing enemy and complete the series of six rites. Then it should be burned with a name-card (*byang bu*)[291] and the various articles for offering into the fire, all at the same time. These are the oral instructions, explained in accordance with what is written in the *tantra*.

For the fierce rites of killing, however, there are a number of additional teachings: If the effigy is drawn upon tree bark and burned in a fire kindled with rosewood, the victim will die within a year. But if the effigy is drawn with poison blood upon the skin of a human corpse, it is said that the victim will be reduced to dust at the very moment when the effigy is burned. Also: If the effigy is prepared of leaf-ant soil kneaded with the urine (A: *bdud rtsi*, B: *chu*) of a donkey, the burning of this will kill even a buddha. So it is taught.

By whatever method the effigy is prepared, however, regarding the number of recitations it is written in *tantra*:

One hundred and eight are taught for a male,
And one should [recite] 21 times for a female.
In the middle of the night and at midday [respectively],
One should burn [the effigy] without mistaking the time.

Furthermore: Having mixed together horse's blood and poison [as ink] and drawn the effigy on tree bark, if it is burned in a fire kindled with hellebore (poisonous lily), even a god will crack open and die. Also: [418] Drawing the effigy with blood upon the shroud of a corpse, if it is burned in a fire of acacia wood, [the enemy] will die at that very instant. Again it is said: Creating the effigy out of the six defilements of the enemy[292] and writing his name and lineage upon cloth from the cemetery, one offers it into the fire together with the heart [*mantra*] and leads him to the throne of the Buddha. And also: Drawing the effigy upon the bark of black wood, if one kindles a fire with wood from a funeral pyre and recites the *mantra*, he will die in an instant. And it is also said in the *Guhya-tantra*:

---

[291] A: *mang bu.*

[292] In Buddhist philosophy 'the six defilements' are: feeling oneself to be superior to the *guru*, having little regard for religion and one's teachers, neglecting religious observances, one's mind straying to worldly concerns instead of concentrating on the teachings, being distracted by attractions of the five senses, and becoming tired of religious practice. Here, however, they must surely be various bodily secretions such as mucus, ear-wax, sweat, faeces, urine and tears.

> Cutting up the effigy into small pieces
> And adding to each one of those pieces
> Some ox gall [143] and heart and
> The flesh and blood of a strong man murdered by a knife,
> One piles impaling spikes[293] above it and consigns it to fire.
> Feeding the fire with sticks of poisonous wood
> Mixed with nectar, one burns it.
> Thus, even a god will become reduced to ashes.
> Of this there is no doubt.

So it is said. These are the teachings taken from *tantra* and they are taught as the oral instructions of Padmarāja (Padma rgyal-po).

That concludes the discussion of the rites of burning in fire (*homa*).

(c) Hurling. In the rites of Vajrakīla, the magical weapons for hurling are seven. As it says in the *Guhya-tantra*:

> Hurling spikes, hurling arrows and hurling poison,
> Hurling blood, hurling mustard seed, hurling *mtshe* grass,[294]
> And hurling stones. These are said to be the seven
> For the rites of killing [by means of which] all will die.

Accordingly, in the centre of a square *maṇḍala*, one cubit across, [419] one should construct a black triangle measuring 20 digits across. [Hollow in the centre,] three digits deep, [and its circumference should be] three digits wide. Draw *vajra* (B: *viśvavajra*) in the corners and smear it with burnt corpse and nectar. Draw iron hooks on the raised platform (*vedikā*) and, around the outside, draw an eight-spoked wheel radiating rays of light. As for the articles to be arranged on that wheel: On the southern section one should place an arrow with owl feathers, its tip anointed with poison blood, and this should be visualized as Yamāntaka.[295] On the eastern section one should place an arrow with hawk feathers, [its tip] smeared with frankincense, generated as [Krodha]Vijaya. On the northern section one should place [an arrow] with feathers from a fierce bird of prey,[296] smeared with human fat, generated as Amṛtakuṇḍalin.[297] On the western section one should place [an arrow] with crow feathers, smeared with human fat, generated as Hayagrīva. All those arrows should be made of poisonous wood and they should also be empowered and blessed. Since they are the articles to be hurled instead of *kīla*, each arrow should be properly made as a substitute for the genuine *kīla* weapon[298] and, being generated as Supreme Sons, each should be empowered and blessed. Thus they become representatives [of the *kīla* deities].

---

[293] *ro shing*, 'impaling spikes,' could also be wood from a funeral pyre.

[294] See above, note 242.

[295] B: 'Yama.'

Then, within a skull of evil portent, one should gather together all seven types of articles to be hurled. Placing a *kīla* before him, the *yogin* should meditate upon the emanated host [of the *nirmānakāya maṇḍala*] and, setting out the *bali* and the offerings for the assembly, [144] he should perform the *sādhana*. When the signs of success have arisen, he strikes [the effigy] with the hurling articles. As it says in the *Guhya-tantra*: [420]

> One should lavishly[299] dispense the golden libation
> And meditate upon those who are without blemish
> To act as judge and witness.
> Calling fiercely with *vajra* song,
> One gazes southwards and strikes with HA HA!
> Contracting the right leg a little,
> One flings the left leg wide.[300]

Moreover, if it is close by, one should cast [the magical weapon] at the home or tomb [of the enemy]. But if it is far off, one should climb up a northern mountain or high rock from where a pathway [to the enemy] can be clearly discerned, and one should hurl from there. All the magical substances and mustard seeds should be poured over the notches[301] of the arrows before they are dispatched.

If one is to dispatch the hurling arrows of blood: Blood of various kinds is to be poured inside the arrow-tubes and their openings sealed with beeswax. Thinking of them as blood women, they are to be dispatched. Also, if one is to dispatch the hurling arrows of poison: Fixing human skin as flights ('feathers') to [arrows made of] poisonous wood, or, otherwise, anointing the arrows with a liquid decoction (*thang chu*) of various poisons, and reciting the six *mantra* until the signs of success have arisen, when these are dispatched, all will be destroyed. And, again, if one is to dispatch the hurling poisoned arrows of *mantra*: Reciting many times each of the individual *mantra*, one empowers seeds of white mustard and pours them into the arrow-heads.[302] Then they are dispatched. All of the aforesaid is of major importance and of verified authenticity. Thus the enemies and obstructors will be destroyed. Of this there is no doubt.

---

[296] *srin bya* (another owl).

[297] This line and the next are conflated in A.

[298] Usually by fashioning their tips as *kīla* spikes.

[299] *rgyas par.* B: *legs par,* 'properly.'

[300] According to Kauṇḍinya's *Pañcārthabhāṣya*, a manual for the instruction of Pāśupatas, one should roar HA HA with an open-throated laugh, contemplate the deity and sing without regard to the niceties of formal music (as taught in *gāndharvaśāstra*), and dance by flinging wide the arms and legs in utter abandon, having no concern for the formalities of *nāṭyaśāstra*. My thanks to professor Alexis Sanderson for this reference.

[301] *mda'i ltong du.* B reads simply: *mda' yi steng du,* 'on top of the arrows.'

Further, with regard to the hurling of poison, it is written in the *tantra*:

> A skull with six natural divisions is designated evil,
> [421] And it is the face of such a skull that one should smear.
> Wild aconite (*bong nga*), thorns (*lcang tsher*),[303] daphne (*re lcag pa*),
> Thistle (*spyang dug pa*), salvinia (*thar nu*), black mustard (*ske tse*),
> And the hearts of an elephant and water-dragon (*makara*);[304]
> Gather together this whole assembly of virulent poisons and fuse them.
> Contemplate them as the blazing primordial poison *halāhala*.[305]

Having fulfilled these instructions, one should complete numerous recitations of *mantra* [so as to empower the anointed skull] and use it as a hurling weapon with which to strike [against the enemy]. As it is written in the *tantra*:

> A village or a large city,
> An outlying cemetery (*yul phyogs dur*) or the image of a god;
> One should hurl [the magic weapon] against these. [145]
> By this action they will be destroyed. There is no doubt.

Furthermore, taking as a basis for filth and blood the blackened skull of one whose family lineage is defunct, it should be filled with 108 varieties of blood and placed in the centre of the *maṇḍala*. One should perform the complete service of invocation and worship (*sevāsādhana*) and, holding aloft a staff of acacia wood, one should signal by waving a 'great cloth' (*ras chen*, perhaps the shroud of a corpse) and recite the spells (*hṛdaya*) to incite the Mother goddesses. [Using this skull] as a magical weapon of hurling, striking [the enemy], he will be destroyed. There is no doubt.

Otherwise, if one wishes to use a scattered oblation (*bali*) as a magical weapon of hurling, one should prepare an oblation of blood and empower it with the recitation of many *mantra*. The results of proceeding in accordance with these rites of hurling blood are stated in the *tantra*:

---

[302] A: *mda'*, 'arrow.' B: *mde'u*, 'arrow-head.'

[303] B: *lcags tsher*, unidentified but evidently some sort of plant with sharp thorns.

[304] Notes in B suggest rabbit or hare as a substitute for elephant, and otter for water-dragon. Instead of *glang chen* (elephant), A reads: *gleng ngan* (? evil elephant).

[305] Produced at the churning of the ocean by gods and demons.

If it is dispensed towards a town, the people will sicken and
Various ailments will arise for the livestock.
If it is dispensed towards the tombs, illnesses will be stirred up and,
In the end, family lines will be eradicated.

So it is said.

Furthermore, [422] with regard to the rite of hurling mustard seed, first of all one blesses seeds of white and black mustard [thus]: Pouring soil from the charnel ground into a skull, one should plant therein a stem [of mustard] and place it in a hollow from which a tree has been uprooted. It should be watered with the five nectars and fed with the dung of a camel, pig, and jackal so that it grows. When the mustard plant is mature, a skull should be filled [with its seeds] which are then moistened with the five nectars and poison blood. Those seeds are to be hurled with imprecations. As it says in the *Guhya-tantra*:

Whatever one thinks of will be destroyed.
If the tomb is struck, blood disorders will arise.
If the *nāga* is struck, there will be leprosy.
If the castle is struck, destruction will spread to the town.
Humans will sicken. Horses will sicken. Elephants will die.
One should act in accordance with the instructions for enchanted mustard.

So it is said.

Furthermore, with regard to the hurling weapons of *mtshe* grass and stones, these can be incorporated into any rite because, as it says in the *tantra*:

One should properly empower the impetuous substances
— *mtshe* grass and stones —
And strike with those very weapons.
By that, [the enemy] will be reduced to dust.
In that way, the entire ground will become uniformly pure
And all the details will follow suit.

Therefore, with regard to all seven enchanted substances,
Each relies upon each of the others for utter clarity.
In this way they are understood by the wise.

So it is said.

Further, with regard to these seven hurling articles of the Mahātmā goddesses, it is also said: [146] The skull weapon is a black skull of one whose family lineage is deceased, [423] without regard to higher or lower, [anointed with] the blood of a human, dog, or goat. Muttering imprecations over salvinia, thistle, and virulent poison (*btsan dug*), one hurls it. The blood weapon: Muttering imprecations over three kinds of blood in a skull of evil portent or the right horn of an antelope (*dgo ba*) or the right horn of an ox that has not yet grown to full maturity, one hurls it. The arrow weapon: Affixing feathers of a bird of evil omen to a shaft [of reed bamboo], seven nodes long, one propels it. The *mtshe* grass weapon: Using woollen thread to bind together a bunch (*rkang bshad*) of white mustard with *mtshe* grass that has grown on black rock, one hurls it. The stone weapon: Taking nine black stones, one mutters imprecations and hurls them. The mustard weapon: Using woollen thread to bind together a bunch of white mustard, one hurls it. The mash[306] weapon: Covering beer mash with woollen thread, one hurls it.

In general, whatever magical weapon is employed, the sorcerer ('butcher') must act as watchman of the enemy and keep a careful lookout [for signs or omens] in the cardinal and intermediate directions.[307] Having muttered imprecations over a bloody horn or skull and having dispatched it, if something like vapour arises either to the right of the skull, or the mouth or tip of the horn (*ru kha rtse*), suggestive of hoisting a silken flag of blood, all enemies without exception will be dead at that time. If [that omen occurs] to the left of the horn-tip, [it is a sign that] the enemy has fled ('gone away'). If the blood returns [to its container], the effect continues for three generations of the enemy's lineage. If the tip of the horn moves to the right of the three bloods, powerful sorceries will be turned aside. If the blood is absorbed into the right side of both the mouth and tip of the horn,[308] the enemy's wealth will become depleted. [424] Three kinds of blood [smeared along the length] of the left side of the horn from mouth to tip [indicate that] the enemy has departed and will come [to be reborn] from an excellent father/mother.[309] The blood being absorbed into the left side of the horn from mouth to tip [indicate that] the enemy has departed and will [be reborn] in a lower state such as [one's own] horse or servant. As for the directional omens (*rtsibs*) [indicating that one's sorcery] has been repulsed or turned aside: If the three kinds of blood on the side of the horn go back to their own place, it is necessary to repeat the *sādhana* and perform rites of longevity. If the mouth and tip of the horn are in their own place and the blood goes away, if this is repeated three times, competence (*thub*) will arise. If the blood turns away from its own place, shifting to the left side of the horn and being absorbed, wealth will be diminished. If the three kinds of blood move away to the left side of the horn, brothers or close relatives [of the enemy] will come. If the three bloods on the left side of the horn arise in their own place, one or three of his excellent maternal generations will come. [147]

That completes the pith instructions on the magical weapon of hurling.

---

[306] *sbang ma*: 'mash, dregs, fermented grain remaining after brewing beer.'

[307] Reading uncertain. A: *phyogs bzhi mtshams brgyad du gzas pa po lag nya dang bse khrigs bya*. B: *phyogs bzhi mtshams brgyad du gzas pa po la ga nya dang bse khrag gis bya*.

[308] *ru kha rtse gnyis*. Both mss: *ru rtse gnyis*.

[309] A: *pho rab*. B: *mo rab*.

The sixth hidden precept, within which are gathered the instructions for the final three activities of pressing down, burning and hurling, is completed.

Wonderful!

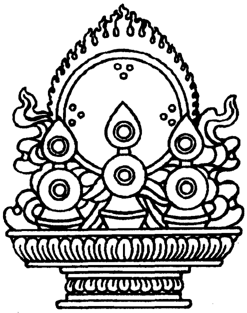
This most important (*rtsa thur*) oral instruction of unsurpassed *tantra*[310]
Enhances the king of immutable pure perception.
Pervaded by the three lines of oral instruction without beginning or end,
It is a most suitable commentary, packing in the hidden precepts.

Having prized apart higher and lower with the nail of oral instructions
And clearly expounded the innermost meaning,
The precepts are bestowed.

Having rolled the nail of the pith instructions into a single primary source,
Obstructions are liberated. [425]

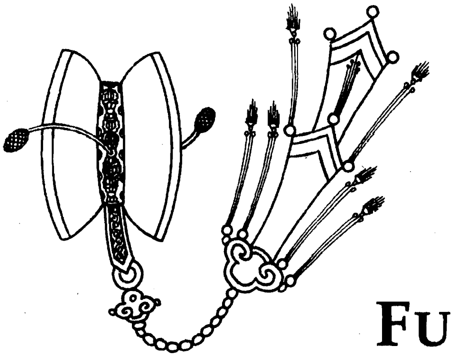
That from which the fifty-one deity *maṇḍala* unfolds
And into which it is reabsorbed
Is the syllable HŪṀ.
The utterly pure syllable of the nine *yāna* is the ninefold A.
Thirty-four PHAṬs explode and demolish.
And twelve syllables OṀ possess the five wisdoms.

Illuminating the individual rites of the higher and lower activities
The six inferiorities are set free. Cut off by the inferior!
The six hidden precepts are completed.



---

[310] *bla med rgyud*. A reads: *bla med dkyus*.



PART THREE

FURTHER ANALYSIS

Śrīvajrakumārāya namaḥ

OBEISSANCE TO THE GLORIOUS VAJRAKUMĀRA

The ten steps of tantric engagement

(1) The general points are covered by the three kinds of *nidāna* or introduction.

(2) The meaning is made clear and distinct by the threefold definition (*lakṣaṇatā*).

Concerning the first among the ten steps of tantric engagement, is written:

> The three introductions (*nidāna*) are explained at the beginning.
> The three definitions (*mtshan nyid, lakṣaṇatā*) distinguish the meaning.

Despite what is written here, some people teach that there are four definitions even though there are no more than three. With regard to the defining characteristics of the Kīla doctrines, again and again they continue to teach what is not right, arguing that because there are four materials of which the *kīla* may be constructed [therefore there must be four definitions]. And what are those three? They are: (a) The defining characteristics of the *maṇḍala*. (b) The defining characteristics of the *mantra*. (c) The defining characteristics of the materials required in the rite.

(a) The first definition has five parts: (i) The general *maṇḍala* of *dharmatā*. (ii) The *maṇḍala* of the phenomenological self. (iii) The meditation *maṇḍala* of *samādhi*. (iv) The hidden *maṇḍala* of esoteric precepts. (v) The drawn *maṇḍala* of form.

(i) The general *maṇḍala* of *dharmatā*. The *maṇḍala* of the *dharmakāya* consists of the great Mother (Prajñāpāramitā, Perfect Wisdom) [426] surrounded by her retinue of sons, the buddhas of the ten directions.[311] [148] The *maṇḍala* of the *sambhogakāya* consists of the buddha Vairocana surrounded by his retinue of *bodhisattvas*[312] who have attained the tenth *bhūmi*. The *maṇḍala* of the *nirmāṇakāya* consists of the buddha Śākyamuni surrounded by his retinue of all sentient beings in the six destinies of *saṁsāra*.

(ii) The *maṇḍala* of the phenomenological self. The centre consists of the emptiness of (A:) *dharmadhātu* / (B:) *dharmatā*, and this is encircled by the wisdom of awareness. It is there that the Vajrakīla of wisdom awareness is accomplished.

(iii) The meditation *maṇḍala* of *samādhi*. At the centre, one's own awareness abides in the form of the clearly visualized deity [Vajrakumāra], surrounded by all phenomenal appearances in the guise of the male and female wrathful deities. It is there that Vajrakīla is accomplished as the emanation of great compassion.

(iv) The hidden *maṇḍala* of esoteric precepts. At the centre are the connubial *vajra* and lotus, and the retinue consists of great bliss and the four joys. It is there that Vajrakīla is accomplished as secret *bodhicitta*.

(v) The drawn *maṇḍala* of form has two aspects: (a) The *maṇḍala* of the assembled family. (b) The particular *maṇḍala*(s) of [individual] family members.

(a) [The assembled family *maṇḍala*] is of five types: The *maṇḍala* of ritual service (*sevā*), the *maṇḍala* of attainment (*sādhanā*), the *maṇḍala* of slaughter,[313] the *maṇḍala* of control, and the *maṇḍala* of protection. The first of these, the *maṇḍala* of ritual service, is a wheel with eight spokes. As it says in the *mūlatantra* of *Vajra Wrath*:

> The syllable E is the immutable triangular abode.
> A red half moon [symbolizes] the manner of control.
> Emptiness [427] is proclaimed by the *vajra* rock,
> And the golden circle around the outside is explained as
> Divided into eight segments with a castle of skulls as circumference.
> This is the *maṇḍala* of ritual service.

Secondly, regarding the *maṇḍala* of attainment, this is the upraised 'vast knot.' As it is written in the *tantra*:

---

[311] A here reads: 'the buddhas who are her ten supreme sons.'

[312] A: *ngo bo*. B: *bodhisatva*.

[313] This is said to be the mantric injunction, "Slay!" Both mss: *māraya bsad pa'i dal*.

> Within the blackness of such as the vast knot
> The blue-black triangle blazes with a multitude [of rays].
> This is the *maṇḍala* of genuine attainments.

Thirdly, with regard to the *maṇḍala* of slaughter, the *tantra* says:

> Twenty-one triangles
> Constitute the ferocious *maṇḍala* of slaughter.

Fourthly, with regard to the *maṇḍala* of overpowering control, the *tantra* says:

> Eight spokes arranged in a semicircle
> Are explained as the *maṇḍala* of control.

Fifthly, concerning the *maṇḍala* of protection, it is said in the *tantra*:

> A fiercely blazing fire fanned by the wind
> Is the *maṇḍala* of activity for the oath-bound protectors. [149]

(b) Particular *maṇḍala* of the family members are of three types: The *maṇḍala* of the individual wrathful kings are explained in the *tantra* as ten *maṇḍala* for the ten wrathful kings. Then there are the *maṇḍala* of the individual animal-headed emanations — twenty *maṇḍala* for the twenty *piśācī*. Thirdly there are the *maṇḍala* of the various Mother goddesses — twelve *maṇḍala* for the twelve protectresses, eight *maṇḍala* for the eight goddesses with the head of a lion and so on,[314] eight *maṇḍala* for Gaurī and her circle of eight,[315] and 28 *maṇḍala* for the 28 *īśvarī*. [428] All of these are explained in accordance with the *Guhya-tantra*. Generally speaking, all of these *maṇḍala* are constructed simply by changing the chief deity at the *maṇḍala* centre. Because there are counted 51 deities in the *maṇḍala* of the assembled family, a series of 51 [individual] *maṇḍala* may be constructed. Within those 51 *maṇḍala* there are 2,601 deities and by changing the central lord, 2,601 *maṇḍala* may be derived. When the *maṇḍala* are utilized in conjunction with the empowerments, because there are four empowerments, the number of *maṇḍala* is also reckoned to be four. Utilizing the empowerments in conjunction with the rites of consecration (*pratiṣṭhā*) [of images, etc.], because there are consecrations of [the receptacles of] body, speech and mind, there are derived three *maṇḍala*. Utilizing the consecrations in conjunction with the rites of fire sacrifice (*homa*), because there are fire rites of pacification, increase, control and wrathful destruction, there arise four *maṇḍala*. Utilizing the *homa* rites in conjunction with the entire body of ritual, because there are four ritual acts (as above), there are four types of *maṇḍala*. Utilizing the body of ritual in conjunction with the attainment of success (*siddhi*), because there are eight special attainments and eight great *sādhana*,[316] there are eight *maṇḍala*.

---

[314] Siṁhamukhā (Lion-faced), Vyāghramukhā (Tiger-faced), Śṛgālamukhā (Jackal-faced), Śvanmukhā (Dog-faced), Gṛdhramukhā (Vulture-faced), Kaṅkamukhā (Heron-faced), Kākamukhā (Crow-faced), Ulūkamukhā (Owl-faced).

[315] Gaurī, Caurī, Pramohā, Vetālī, Pukkasī, Ghasmarī, Śmaśānī, Caṇḍālī.

All of this is but a single drop within the limitless vast sky of that which can be said about the Vajrakīla [*maṇḍala*]. Thus it is written, "A sky-drop appears."[317] [429] [In particular] for the preparatory rites of the earth rituals (*bhūmividhi*), [the *maṇḍala* of Vajrakīla] is the supreme king, of unimaginable [efficacy and power]. All of this is explained in conformity with the teachings of *tantra*.

That concludes the definition of the *maṇḍala*.

(b) Defining characteristics of *mantra*. This has four parts: (i) Essence (*svabhāva*). (ii) Definition (*nirukti*). (iii) Categories (*bheda*). (iv) Gathering together (*saṁgraha*).

(i) Firstly, with regard to the essence of *mantra*, it is because they reside within the seed-syllable in the heart of the *sugata* that [the *mantra*] letters are endowed with potent power.

(ii) Definition. The word *mantra* denotes 'that which clearly brings forth blessings (*adhiṣṭhāna*).'

(iii) *Mantra* are said to fall into three categories: Secret *mantra* (*guhyamantra*), awareness *mantra* (*vidyāmantra*), and retentive *mantra* (*ḍhāraṇīmantra*). Of these it is said that those which focus upon a male deity are secret *mantra*, [150] those which focus upon a female deity are awareness *mantra*, and those which focus upon male and female deities in union are retentive *mantra*. In our own school, however, we hold that the three types of *mantra* are: Root *mantra* of the unmistaken cause, contributary *mantra* of generation, and activity *mantra* for recitation.

(iv) Gathering together also has three parts: First of all, *mantra* are assembled for the purpose of purifying. Then there are divisions into various categories of assembled *mantra*. And, finally, there is the method of *mantra* recitation in order to draw forth their ultimate power.

Concerning these, *mantra* are assembled by gathering together the vowels and consonants (*ālikāli*) which are their basic building blocks. As for the method of accumulation, the *mantra* body is assembled from the consonants and its limbs are composed of vowels. *Mantra* are also put together from verses, from literary composition, [430] from puzzles (*re'u mig, koṣṭhaka*), from magic circles

---

[316] *grub chen bka' brgyad*: the practices of Yamāntaka, Hayagrīva, Śrīheruka, Vajrāmṛta, Vajrakīla, Mātaraḥ, Mundane Praise, and Malign Mantra.

[317] *nam mkha'i thigs pa shar* / With reference to the line *nam mkha'i dkyil nas thigs par shar* / see above, p.164 *ff* (note 76).

(*cakra*), from enumeration (*saṁkhyā*), and from delineated forms (*ākāra*). There are no methods beyond these.

Secondly, there are seven categories: Snake *mantra* (which have OṀ at the beginning and SVĀHĀ at the end), headless *mantra* (which lack OṀ), tailless *mantra* (lacking SVĀHĀ), abbreviated *mantra* (lacking both), and *mantra* of the body (OṀ), speech (ĀḤ), and mind (HŪṀ).

Thirdly, the method of *mantra* recitation so that their power may be drawn forth is discussed in three parts. As it is written in the *tantra*:

> The essence of mindfulness (swearing an oath in the presence
> of the Buddha),
> The essence of no self-control (stirring up the minds of others),
> The essence of that which burns up the mind (turning away evil);
> If the recitation is performed in accordance with these three,
> Even the *vajra* body will be destroyed.

Commensurate with what is stated here, first of all one should recite the ritual service which is fundamental to all rites in a state of mindfulness. 'No self-control' is achieved when one succeeds in bringing about a state of confused agitation [in the mind of one's victim]. Having performed the rites of turning away the enemy hordes, one slays by recitation and this is known as 'burning up the mind.'

[Furthermore,] reciting [the *mantra*] one by one is known as 'vulgar' and having bound them together, the recitation is called 'conjoined.' As it says in the *tantra*:

> Oral commentaries on the ritual service are conjoined and scattered.
> Oral commentaries on the means of attainment are conjoined and
> scattered.
> Oral commentaries on the rite of union are conjoined and scattered.
> In this way the individual details are to be understood.

Thus, according to what is said here, to begin with [431] the recitation should be of the conjoined type, and then, as particular signs of success begin to arise, one should focus on separate parts. In this way, by practising the conjoined *sādhana* (*dril sgrub*) [151] and then proceeding to the individual sections in accordance with the signs of success, power will arise.

Further, with regard to the first of these recitations, it is written in the *tantra*:

> Engaging in the *mantra* like the trunk of a tree, and
> Engaging in the *mantra* like a razor, and
> Engaging in the *mantra* like a spear (*śakti*), and
> Engaging in the *mantra* like a mass of fire, and
> Engaging in the *mantra* like a sword, and
> Engaging in the *mantra* like a black snake, and

Engaging in the *mantra* like rays of the sun, and
Engaging in the *mantra* like a river, thus one recites.[318]

These are said to be the eight methods of *mantra* recitation.

As for the question of what to recite, the *tantra* says:

I I I. The six seed syllables act as a rear guard soldier.
U U U. The six seed syllables are free of error and free of excess.
UNE UNE. The six seed syllables of attraction coagulate power.
STAMBHAYA. The six seed syllables are extremely binding.
VAJRAYAKṢA. The six seed syllables are like hammering blows.
RAKṢA RAKṢA. In rites of repulsion, the six seed syllables manifest
as enemies.
MĀRAYA. Destroying, [432] the six seed syllables cause severence.
All of these are as effective as the DHADDHI.

And further, in the *tantra* it is also said:

RAKṢA RAKṢA. The six seed syllables are a means of protection.
KĀYA VĀK CITTA. The nine seed syllables press down.
MĀRAYA rBAD. The nine seed syllables steal blood from the heart.
VAJRAKRODHA. The five seed syllables are a ferocious *mantra* of
slaughter.
NĀŚAYA. The eleven seed syllables chop to mincemeat.
ĀKARṢAYA. The twelve seed syllables completely destroy.

Thus, in accordance with this group of words, the attainments are gained. Again, in the *tantra* it is also said:

The manner of slaying by the wheel of the spoken word
(*bka' yi 'khor lo*),
A slaughter that burns[319] the body and life force to ashes,
Up as far as[320] slaying by the eightfold *mantra*, and
Slaying by the sixfold *mantra*, and
Slaying by the threefold *mantra*;
The haughty ones are slaughtered by themselves
(i.e. by their own *mantra*).

---

[318] Neither ms explains what 'like the trunk of a tree' might mean, but both A & B have notes to the effect that: 'like a razor' is to be interpreted as 'recitation without beginning.' 'Like a spear' means 'having a beginning' and 'like a mass of fire' means 'having an end.' 'Like a sword' refers to the mantric injunction MĀRAYA rBAD. 'Like a black snake' refers to the *mantra* of poison blood, and, engaging in the *mantra* 'like rays of the sun' means that the *mantra* itself emanates light. 'Like a river' means that the flow of recitation continues in an unbroken stream.

[319] *bsreg pa* omitted in B.

[320] *bar du* omitted in B.

As it says here, one will succeed in accordance with the accumulated words and letters.

That concludes the discussion on the defining characteristics of *mantra*.

(c) With regard to the defining characteristics of the materials required in the rite, it is written in the *Guhya-tantra*:

> With the *kīla* of wisdom knowledge[321] of (A:) the *dharmadhātu*/
> (B:) *dharmatā*
> And a *kīla* of white sandalwood, one appropriates the base. [152]
> This should be anointed with nutmeg fruit (*dzā ti pha la*, also jasmine),
> Fragrant aloe wood[322] and *du ru ka* (species of fir tree with
> fragrant resin).
>
> As for the *kīla* of the lotus free of desire,
> This should be anointed with spontaneously generated red blossom
> (i.e. menstrual blood)
> And [bright red] *aśoka* flowers and so on.

From this and other citations which expound the matter at great length, [433] we learn, furthermore, that the material substance of the *kīla* of wisdom knowledge is [similar to] a jewel as bright as sparkling water. Just as sparkling water may be isolated from all impurities by such a jewel, so too, the natural mode of *dharmatā* is kept clear of the various defiled imaginings of the mind by the *kīla* of wisdom knowledge. If, then, one seeks to disentangle the radiant aspect of awareness, divorcing it from mental degeneration, this can be brought about by strength of meditation.

Secondly is explained the materials [required for the practice] of the emanated *kīla* of compassion: Taking a brightly polished mirror, completely clear of all tarnish, the form of the deity can be caused to arise within that mirror by means of a painting [placed in front of the mirror]. Seeing that, consciousness arises in the semblance of a rainbow (i.e. the colours of the reflected image arise as insubstantial pure form within the mind). Meditating again and again on that process, one generates [oneself as] the deity being an inseparable fusion of appearance and emptiness. In order to measure the stability of this *utpattikrama* generation stage practice, one gazes into the mirror to see the image of the deity that appears within it. By just these practices, the outer container of the world and the inner contents of all living beings arise as the divine *maṇḍala*.

The third type of *kīla* is the *kīla* of secret *bodhicitta*, and the material substances for this practice are said to be of four types: The substances of attracting the consort, the substances of bringing her under control, the substances of restoration if her *nāḍī* channel is weak, and the substances that conceal the consort. As for the first of these: One should apply vermillion, dhattūra and woman's (menstrual) blood to the body. As for the second, regarding that which is to be overpowered: Mixing together the substance of that which is to be subjugated by oneself (i.e. something from the person of the woman to be seduced) with [434] dirt from the middle finger and the three sweet substances, one hides it in the hollow of the belly (*lto stong la*, ? in the belly button). The third: Mixing together five medicines[323] with the yellow of a male bird's egg, by placing this in the secret lotus of the consort, the subtle channel is discovered. Fourthly, with regard to keeping her hidden: Acquiring the quill-feathers of a black aquatic bird (*so bya rog po'i sgro*), twigs/insects (*shing bu*) from the nest of a magpie, and a small stone from the hidden nest of a ferret-badger (*lkog dkar*), no-one will see (i.e. she will remain invisible).

---

[321] *rig pa'i phur pa, rig pa ye shes kyi phur pa*. A reads: *dag pa'i phur pa*, 'a pure *kīla*.'

[322] *agaru*. B: *a ru ra*, 'myrobalan.'

Fourthly, there are five kinds of materials required for the rites involving tangible, manufactured *kīla*: The substances of invocation (*sevā*), attainment (*sādhanā*), and great attainment (*mahāsādhanā*), and the substances for the slaughter of the enemies and obstructors and the substances of auspiciousness (*maṅgalam*). For the first of these, one should gather together nourishing food, medicines to avert misfortune/disease, and the articles of worship and ritual service. Secondly, [153] for the practice of *sādhana* one requires a *kīla* in the image of the deity (*lha phur*), a *kīla* for the attainments (*sgrub phur*), a skull cup and a *vajra* and bell and so on. Thirdly, (for the rite of great attainment) one should prepare an effigy doll in a skull. Fourthly, (for the rite of slaughter) one must accumulate the substances of the six *mantra*, the articles for the three rites of pressing down, burning and hurling, a leather bag belonging to another [into which should be placed] various kinds of meat, various hearts and various kinds of blood. Fifthly, the articles of auspiciousness include two new pots filled with a variety of good things, five kinds of jewels, conch shell, pearl, items of rubbish discarded by a rich man, various sorts of grain, the three whites, the three sweets, the setting up of silk [flags or banners] of five [colours], [435] the setting up of a painting on paper depicting a king's consort sealed with red ink and a wealthy house with its grounds and endless fields spread out for the feet. These should be consecrated with 'the heart of dependent origination' (YE DHARMĀ HETUPRABHAVĀ, etc.). Placing one [pot] within the walls of one's dwelling, the other should be deposited within a treasury or store house. Those who wish for more material substances should place a number of juicy bones (*rus pa tshon po*) in a new cooking pot [together with] five kinds of grain and five kinds of jewels. Having sealed the cover with red paint, conceal the pot beneath the threshold and all necessities and wealth will be increased.

That concludes the discussion on the defining characteristics of
the material requisites.

---

[323] *sman lnga po*, unspecified, but whatever they are they must be easier to procure than a male bird's egg.

(3) Thirdly, there are *kīla* of four substances and four kinds of person that reach the final goal. In this regard it is written in the *Phur bu ngan sngags gtsug lag gi rgyud*:

Due to the intended purpose of four varieties of *kīla*,
Four kinds of person penetrate the extreme.

The *kīla* of wisdom awareness
Is embedded in the centre of the *dharmadhātu*.

The *kīla* of emanated compassion
Is embedded in all sentient beings of the *traidhātuka*.

The *kīla* of secret *bodhicitta*
Is embedded in the spacious depths of the mother's sky.

The material *kīla* with signs
Is embedded into the enemies and obstructors.

Further to what is explained here, (a) the person who is like the sky strikes the *kīla* of wisdom awareness into the sphere of the *dharmadhātu* [436] and (b) one who is like a mountain embeds his *kīla* of compassionate emanation into the realm of all living creatures in the triple world. (c) The person who is like a *kalantaka* bird plunges his *kīla* of secret *bodhicitta* into the sex of the consort [154] and (d) he who is like the trunk of a sandalwood tree pierces both enemies and obstructors with the symbolic manufactured *kīla*.

Each of those categories has ten subdivisions: (i) The person upon whom it relies, (ii) the nature of the *kīla*, (iii) the ground into which it is embedded, (iv) the method of implantation, (v) a simile for the way in which it is implanted, (vi) the measure of success, (vii) the fault of failure to strike, (viii) the necessity of implantation, (ix) controversy concerning the *kīla*, and (x) the way in which this is taken to heart.

(a)(i) Regarding the person who is like the sky, he is noble-minded ('elevated in thought'), magnanimous and superior.

(ii) As for the nature of the *kīla*, it is one's own unsullied awareness.[324] Without escaping into the past and without escaping into the future, it exists in the present moment in a state of perfect clarity.

(iii) The particular ground into which it is embedded is the unelaborated sphere of truth (*niṣprapañcadharmadhātu*), or else it is generally nailed into uncreated emptiness.

(iv) The method of implantation: With one's awareness totally relaxed and at ease in its own place, it is established in that very spot with no considerations whatsoever of any act of nailing down. [437]

---

[324] *rang gi rig pa dri ma med*. B: *rang gi ngo bo dri ma med*, 'its own nature is stainless.'

(v) A simile for the implantation is milk mixed with water. So, too, the mind of primordial awareness [blends with] the emptiness of the great natural condition so that the two cannot be separated. This is called 'the merging of wisdom into the *dharmadhātu.*'

(vi) The measure of success is the scintillating realization of the inseparability of wisdom and the *dharmadhātu.*

(vii) The defect in failing to strike is that one revolves in *saṁsāra* in the wake of erroneous notions.[325]

(viii) The necessity of implantation is the resultant attainment of the *dharmakāya.*

(ix) As for various controversies concerning this *kīla*: Those who hold that, in general, there must be four kinds of *kīla* – the pacifying, enriching, overpowering and fierce – may ask, "Are the pacifying, enriching, overpowering and fierce acts completed by the inseparability of wisdom and the *dharmadhātu*?" [We answer,] "They are completed." The quelling of all defilements and pain (*kleśa*) is the *kīla* of pacification. Bringing about an increase of buddha-wisdom is the enriching *kīla*. Bringing one's own mind under control is the overpowering *kīla*, and the fierce *kīla* achieves liberation from *saṁsāra.*

(x) The way in which this is taken to heart has four divisions: The individual who achieves success, the necessity of the attainment, [155] the method of attainment, and the result. (i.e. These are the four important points to be committed to memory. See below, p.282 *ff.*) Having requested teachings from the mouth of the *guru*, one must guard the instructions carefully and seek forgiveness of any secret infraction on the day it is committed. [438] In this regard it is written in the *rTsa rgyud rdo rje khros pa*:

> If there is clear realization of the *kīla* of wisdom awareness
> There is appropriate success (*thebs pa*) [and],
> As a result, the unborn *dharmakāya* is attained.
> Without a successful strike, one wanders in *saṁsāra.*

This statement is self-explanatory.

(b) For the *kīla* of emanated compassion there are also ten subdivisions: (i) The person upon whom it relies, (ii) the nature of the *kīla*, (iii) the ground into which it is embedded, (iv) the method of implantation, (v) a simile for the way in which it is implanted, (vi) the measure of success, (vii) the fault of failure to strike, (viii) the necessity of implantation, (ix) controversy concerning the *kīla*, and (x) the method of taking this to heart.

(i) The person [upon whom this type of *kīla* method relies] is like a mountain, in so far as his mind is stable and unwavering.

(ii) The nature of the *kīla* of emanated compassion is precisely that special clarity of the divine form cultivated by the *yogin* during his practice of the generation stage. Without clarity it does not exist.

---

[325] Items (vi) & (vii) transposed in both mss.

(iii) The ground into which it is embedded consists of the ordinary perceptions – the outer container of the universe with its inner contents of all living beings – as they arise within one's mindstream.

(iv) As for the method of implantation: Meditating upon the external container of the world as the true palace of the gods, one contemplates the inner contents of all living beings, both enemies and friends, as gods and goddesses.

(v) Similes for the way in which it is implanted are the reflections of form in a mirror or the appearance of rainbows in the sky, [439] in that both of these are known to have no self-existent nature.

(vi) The measure of success is the arising of the true appearance of the deity in the absence of any ordinary habitual patterns of thought (*vāsanā*).

(vii) The defect of failure to strike is that, when one cultivates the deity in one's mindstream, it is the *rākṣasa* demon Rudra that arises.

(viii) The implantation is necessary for the attainment of the *nirmāṇakāya*.

(ix) As for the argument concerning this *kīla*, it may be said: "Since it is improper to apply the name *kīla* to the whole process of generation stage *yoga*, does this [*kīla*] include the four activities or not?" [To which we reply:] "It includes them all." Viz: Since the clarity of the deity's form quells the distinction between outer and inner, it is the *kīla* of pacification. Because it increases the attainments of *siddhi*, it is the enriching *kīla*. Because it brings all appearances under one's control, it is the overpowering *kīla*, and, because it liberates the enemies and obstructors, it is the fierce *kīla*. [156]

(x) The way in which this is taken to heart has four aspects: The person who performs the practice, the necessary purpose of the rite, the method of attainment, and the resultant fruit of the practice. Having requested teachings from the mouth [of the *guru*], one must guard the instructions carefully. In this regard it is written in the *mūlatantra*:

> The *kīla* of unlimited compassion
> Should be implanted with great love and compassion.
> The result of this is the attainment of the *nirmāṇakāya* but
> He who fails will err like the demon Rudra.

So it is said.

(c) For the *kīla* of secret *bodhicitta* there are also ten subdivisions: (i) The person upon whom it relies, (ii) the nature of the *kīla*, [440] (iii) the ground into which it is embedded, (iv) the method of implantation, (v) a simile for the way in which it is implanted, (vi) the measure of success, (vii) the fault of failure to strike, (viii) the necessity of implantation, (ix) controversy concerning the *kīla*, and (x) the way in which this is taken to heart.

(i) One who is passionately full of desire is said to be like a *kalantaka* bird.

(ii) The nature of the *kīla* of secret *bodhicitta* is the secret *vajra* of the male [containing] the blissful drop of sixteen joys, perfected as a result of the vase empowerment (*kalaśābhiṣeka*). It must be generated from the syllable HŪṀ, its bulb from OṀ, and the hole at its end closed by PHAṬ. This is the way it must be. It does not exist in the absence of these blessings.

(iii) The ground into which it is embedded is the triangular 'source of all phenomena' (*dharmodaya*) of the female consort, generated as a four-petalled lotus from the syllable A. It is embedded in the filaments (*kiñjalka*) of that flower with the sound A.[326]

(iv) The method of implantation is as follows: Having previously purified the channels and subtle airs so that all ordinary lust is abandoned, one meditates upon himself as a god and his consort as a goddess.[327] Then, he who is possessed of the threefold perception (*saṁjñā*)[328] strikes with desire for the attainment of spontaneously arising wisdom.

(v) A simile for the implantation is, just as precious gems lodge in the throat of a sea monster (*makara*), so the male drops (*bindu*, semen) are prevented from escaping the corporeal system (*lus kyi 'khrul 'khor, dehayantra*, body machine) by the vital nodes (*marman, cakra*) of *prāṇa* (the subtle airs).

(vi) The measure of success is for the sixteen joys to arise, four in each of the four *cakra*, [441] and one truly accomplishes spontaneously arising wisdom by means of the four *mudrā*.[329]

(vii) The defect of failure to strike is that lust and desire creep into one's mindstream, producing an embryo in the womb ('womb worm').

(viii) The implantation is necessary in order to experience the bliss of union (*saṁpuṭa*) [157] by means of which one attains the *saṁbhogakāya*.[330]

---

[326] See below, note 402.

[327] *yab yum lhar bskyed.* B reads only: *yum lhar bskyed.*

[328] Perception of the divine nature of the 'three wheels' – the actor, the act and the thing acted upon.

[329] The four seals are: the action seal (*karmamudrā*), the seal of Dharma (*dharmamudrā*), the great seal (*mahāmudrā*) and the convention seal (*samayamudrā*). Among these, the nature of the action seal (i.e. the consort) is described as follows: by 'action' is denoted the process of consciousness of body, speech and mind, presided over by a seal which has the nature of conceptual imagination. With regard to that action seal are generated blisses which are distinguished in accordance with the division of [four] moments. OṀ The seal of Dharma has the nature of the *dharmadhātu*, being not mentally elaborated or contrived, non-artificial, unoriginated, compassionate by nature, and the sole felicitous means to supreme bliss. ĀḤ The great seal has no own-nature, is free of the obscurations of the knowable and so on, it is like the brightness of the clear sky at midday in autumn, the support of all accomplishments, having the single nature of *saṁsāra* and *nirvāṇa*, the embodiment of compassion free of objectivity, [experiencing] the single taste of great bliss. HŪṀ The convention seal is so-called because it is a radiant manifestation of Vajradhara in the natural form of the *saṁbhogakāya* and *nirmāṇakāya*, clear and bright in aspect, appearing as *heruka* for the sake of living beings. Advayavajra, *Caturmudrāniścaya.*

[330] This state has seven aspects: It is unceasing (*aniruddha*), embrace (*saṁpuṭa*), without hindrance (*anācchedya*), made of love and compassion (*maitrikaruṇatā*), free of inherent existence (*niḥsvabhāva*), great bliss (*mahāsukha*), the body of enjoyment (*saṁbhogakāya*).

(ix) As for any dispute: If someone were to object, "Surely that spontaneously arising bliss has nothing to do with a *kīla*?" [We reply,] "Yes it has." The quelling of lust in the mindstream is the *kīla* of pacification. The increase of bliss is the *kīla* of enrichment. Bringing the channels and subtle airs under control is the overpowering *kīla*, and it is the fierce *kīla* that brings about liberation from *saṁsāra*.

(x) The method of taking this to heart has four aspects: The person who performs the practice, the necessary purpose of the rite, the method of attainment, and the resultant fruit of the practice. Having requested teachings from the mouth of the *guru*, one must guard the instructions carefully. As it says in the *mūlatantra*:

> That *kīla* of special *bodhicitta*
> Embedded in the pure depths of the mother's sky
> Results in a bliss that is not grasped at as real.
> This is the measure of success
> And it results in the attainment of the blissful *saṁbhogakāya*.
> Otherwise one simply shores up the banks of *saṁsāra*.

Thus it is written.

(d) The manufactured *kīla* of material substance is also discussed under ten rubrics: (i) The person upon whom it relies, (ii) the nature of the *kīla*, (iii) the ground into which it is embedded, (iv) the method of implantation, (v) simile, (vi) the measure of success, (vii) the fault of failure to strike, (viii) the necessity of implantation, [442] (ix) controversy concerning the *kīla*, and (x) the way in which this is taken to heart.

(i) The person, said to be like the trunk of a sandalwood tree, keeps resolute discipline and is of good heart.

(ii) The essence of the manufactured *kīla* of material substance is that it shines with a splendour greater than that of Mount Meru. This is because it is possessed of blessings, being established completely as the deity (or: being established as the complete *maṇḍala* of deities), generated as the Supreme Son Vajrakīla from the syllable HŪṀ, anointed with blood and fumigated with incense.

(iii) The ground into which it is embedded consists of the ten enemies who are to be killed, i.e. those enemies who endanger the life of the *guru*.

(iv) The method of implantation is to nail it into an effigy doll with the six *mantra* and the complete precepts of longevity and ablution.

(v) As for a simile: The enemies and obstructors are killed without hindrance or difficulty, just as fine thread may be passed through the eye of a jewel pierced with a wide calibre drill.

(vi) The mark of success is the destruction of enemies and obstructors.

(vii) The defect of failure to strike is that the Buddhist doctrine is unprotected.

(viii) The necessity of implantation is to guard the teachings.

(ix) As for controversy: [158] If someone were to ask, "Are there no divisions (further aspects) to that *kīla*?" [We reply,] "Yes, there are four divisions: the *kīla* of the golden victory vase, the *kīla* of ritual service, the configuration of material *kīla*, and the *kīla* of irresistible activity." The first of these is a *kīla* from which the signs of success have arisen. Wrapping it with silks of three colours – white, [443] red and dark blue – the *siddhi* are received. Secondly, collecting together *kīla* of ritual service, equal in number to the deities [of the *maṇḍala*], one uses these for the ritual service. Thirdly, regarding their configuration: The chief *kīla* of haughty rapture[331] is 18 digits in length and possessed of a wrathful face and *makara* (sea dragon, at its belly). The *kīla* of the [ten] wrathful kings are each 12 digits tall and made of acacia wood. Their female consorts are ten digits high. The animal-headed emanations are eight digits tall and the *kīla* of the protectors should be made four digits in length. Fourthly, there are five aspects to the *kīla* of irresistible activity: The *kīla* that protects the site, the *kīla* of the northern door, the (A:) subjugating/(B:) protective *kīla*, the *kīla* of hurling, and the speedily moving *kīla*. Regarding the first of these: A *yogin* should leave [a *kīla*] on his cushion whenever he gets up to stretch his legs, all the while remaining absorbed in *mantra* recitation. The *kīla* of the northern door is generated as a king of wrath and placed above the lintel. The subjugating or protective *kīla* are generated as the ten wrathful kings and nailed into the ten directions around the meditation hut. The *kīla* of hurling is constructed four digits in length and fastened to [the tip of] an arrow, and the speedily moving *kīla* are made whenever required. They are many in number and immaterial (*nges med* i.e. are meditatively constructed).

In general, the meaning of the *kīla* is to be understood with regard to the substance of the *kīla*, its measurement, etymology, and activity or result. Firstly, the substance of the *kīla* is of two kinds: absolute and relative. The substance of the absolute *kīla* is the mind itself (*sems nyid*). [444] As it is written in the *Kīlanirvāṇa-tantra*:

> The mental quality of the mind itself is the *kīla*.
> The very *dharmadhātu* itself is the *kīla*.
> The essential characteristic of the sky is the *kīla*.

As for the substance of the relative *kīla*, it says in the *tantra*:

> Either silver or white wood of various kinds
> Are the substances of the *kīla* of pacification.

---

[331] *gtso bo'i 'gying phur*. B: *bsnyen phur*, '*kīla* of ritual service.'

Either gold or yellow wood of various kinds
Are the substances of the *kīla* of increasing virtue.

Either copper or red wood of various kinds
Are the substances of the *kīla* of controlling supreme speech.

Either iron or black wood of various kinds
Are the substances of the *kīla* of fierce rites. [159]

Secondly, measurement is also discussed under two headings: absolute and relative. The measurement of the absolute *kīla* is one barley grain. As it says in the *Guhya-tantra*:

Measuring the length of a single grain of barley, it is taught that
This is the measurement of supreme *bodhicitta*.

The measurement of the relative *kīla* is mentioned in the *Guhya-tantra* as follows:

Four digits is the measurement of the four elements.
Eight digits is the measurement of the eight consciousnesses.
Twelve is the measurement of the twelve faculties of sense (*āyatana*).
Eighteen is the measurement of the eighteen sensory spheres (*dhātu*).

Thirdly, the etymology is also of two kinds: absolute and relative. The etymology of the absolute *kīla* [445] is explained in the *Kīlanirvāṇa-tantra* thus:

Kī stands for the *dharmadhātu*
And *la* is the wisdom of awareness.

Kī is the sphere beyond creation
And *la* means without cessation.

And the relative *kīla* is defined as follows:

A *kīla* is for the purpose of nailing down.
As for who does the nailing, and into what it is nailed,
These are just as has been explained above.

Fourthly, the resultant fruit is also of two varieties: absolute and relative. In the first place, it is by means of the absolute *kīla* that the *dharmakāya* is attained. As says in the *tantra*:

If one meditates with clarity, generation is achieved.
If mental factors are under control, slaying is achieved.
If it is non-dual, union is achieved.
If the realization is resplendent, success is achieved.

Concerning the relative result, the *Guhya-tantra* says:

> With a [circular] *kīla* of white sandalwood
> All sicknesses without exception are cured.
>
> With a four-sided *kīla* of yellow barberry
> Lifespan and virtues are increased.
>
> With a semicircular *kīla* of [red] acacia
> Everything without exception is brought under control.
>
> With a triangular *kīla* of [black] iron
> All enemies and obstructors without exception are destroyed.

(x) [The way in which this is taken to heart has four aspects:] The person who performs the practice, the necessary purpose of the rite, the method of attainment, and the resultant fruit of the practice. Having requested teachings from the mouth of the *guru*, [446] one must pay careful attention to the details.

That completes the instructions on the four materials that penetrate the four extremes.

(4) Straightening out the rules of the activities by three great traditions of practice. This has three parts: The practice of the wisdom gods, the practice of Mother goddesses and *ḍākinī*, [160] and the practice of the attendant manservants (*puruṣakiṁkāra*). The first of these (the practice of the wisdom gods) also has three parts: The abbreviated ritual practice of the solitary hero, the medium ritual practice of five supreme sons, and the extended ritual practice of 51 blood-drinking deities. Secondly, the practice of Mother goddesses and *ḍākinī*, also has three parts: The outer practice of the DHADDHI *mantra*, the inner practice of the assembly (*'dus pa*), and the secret combined (*bsdu yig*) practice. [Thirdly,] the practice of the attendant manservants also has three parts: The practice of Ma-ru-tse alone, the practice of the fivefold blazing retinue of bSve deities, and the practice of the 21 *dGe-bsnyen*.[332]

First of all we will discuss the extended ritual practice of 51 blood-drinking wisdom deities. This has three parts: (i) Ritual service in association with malign *mantra* (*ngan sngags su skyel ba*),[333] (ii) Accomplishment in association with malign *mantra*, and (iii) Nailing down in association with malign *mantra*.

(i) The first of these has three divisions: The preliminary practices, the main practice, and the subsequent practices. The preliminary practices (*sngon 'gro*) consist of the usual seven or nine activities.[334] The main practice has three divisions: Generating the radiating and gathering lights of the triple *samādhi* of the basis, generating the *maṇḍala* palace of residence, [447] and generating the deities who reside there. This latter has three parts: Generating the fundamental *maṇḍala* of the primordial state, generating the *maṇḍala* of wrathful kings in the ten directions, and generating the *maṇḍala* of material *kīla*.[335] Subsequent practices are also of three kinds: The invitation of the wisdom deities, presenting offerings and praise, and, rolling the *kīla*, one recites the *mantra* and sings their praises.

---

[332] Cf above, p.207.

[333] A reads *skyed pa* ('generation') instead of *skyel ba* ('in association with') in all three cases, both here and below.

[334] See above, pp.154-163, 2(a)i-vii.

(ii) Accomplishment also has three divisions: Holding the foundation of attainment by means of the five excellences, setting up the *maṇḍala* by means of the earth rituals (*bhūmividhi*), and rites of preparation (*adhivāsana*). Cultivation of the accomplishment is brought about by the rolling of the *kīla*, understanding the highest intention (*abhiprāya*) of *mantra* recitation, and the ritual of implantation — all of which may be known by studying the *sGrub pa'i sgom khog* ('retreat handbook').

(iii) Thirdly, as for the rite of nailing down in association with malign *mantra*: Dressing oneself in dark red or brown clothing, one places his consort to his left in the guise of Bhṛkuṭi. One then meditates upon all the deities as single-faced, two-armed, blue-black in colour and naked. One then invites the buddhas to bear witness to the truth of the rite, and dispatches the messengers to drag the enemy forth. One then performs the act of nailing down. That is the way in which the pure ritual act is accomplished.

(5) The deity is caused to 'enter the vital point' (*gnad la dbab*, i.e. the threefold *maṇḍala* is stabilized) by means of the all-encompassing *mantra*: [161] According to the all-encompassing tradition as explained in the *rDo rje srin po khrag 'thung rtsa ba'i rgyud*:

OṀ is the great glorious lord and
VAJRA is his wisdom consort. [448]
KĪ stands for the wisdom gods of wrath (the ten *krodharāja*) and,
LI for their ten wrathful consorts of the natural sphere.
KĪ indicates method (i.e. the male emanations) possessed of fangs and
LA are the wisdoms (female emanations) possessed of wings.
YA are the Supreme Kīla Sons and
HŪṀ the four assistant goddesses who guard the gates.
SARVA gathers everything together and
VIGH is the enemies and defilements.
NĀN presses down upon the enemies and obstructors and by
BAṀ they are overpowered.
HŪṀ grinds [them all] to dust and, by
PHAṬ the activity is complete.

---

[335] See above, pp.163-203, 2(b)i-iii.

So it is written. It is also said in other *tantra*, furthermore:

OṀ is the lord of great bliss,
The invocation of the heart vows of Vajrakumāra.
VAJRA is his wisdom consort,
The invocation of the heart vows of Dīptacakra.[336]
KĪLI is the most high ten *krodharāja*,
The invocation of the heart vows of wrathful kings and queens.
KĪLA stands for the lower animal-headed emanations,
The invocation of the heart vows of the twenty shape-shifters.
YA indicates Mṛtyumāra (the demon lord of death) and
SARVA is the *mantra* of the assistants (*kiṁkāra*) who slay.
VIGHNĀN summons the *mātṛ* goddesses and
BAṀ is the *mantra* of one hundred thousand deeds.
HŪṀ is the *mantra* that gathers them under one's power and
PHAṬ is the *mantra* that slaughters them all.

Thus [the heart *mantra*] is explained as 'all-encompassing,' and it is to be employed in this way in connection with the performance of the ritual service (*sevā*). And also in association with the performance of the subsidiary ritual service (*upasevā*) of the oath-bound protectors, and in association with the rites of attainment (*sādhanā*), and in association with the rites of great attainment (*mahāsādhanā*). [449]

(6) The *ḍākinī* are really incited by means of malign spells of 18 assembled syllables in three groups of six. This has three parts: The outer practice of the DHADDHI *mantra*, the inner practice of the assembly (*'dus pa*), and the secret combined (*bsdu yig*) practice.

Of these, the outer practice of the DHADDHI *mantra* is addressed to those bound under oath as follows: With the *mantra* KĀYAVAJRA one draws forth their bodies.[337] With the *mantra* VĀKVAJRA (NAN) one draws forth their speech. With the *mantra* CITTAVAJRA one draws forth their mind. With the *mantra* SAMANTAVIŚUDDHA one draws forth their qualities of virtue. And, muttering the *mantra* MĀRAYA one draws forth their beneficial activities. The *mantra* KAṬAṄKAṬE draws them all forth in general. These are the six. [162]

The inner practice of the assembly also consists of a group of six: One addresses each of the oath-bound ones with the *mantra* MOHAGAYA[338] which presses down upon each of their heads. And each of them should be addressed with their own essential *mantra* of generation, ŚVANMUKHĀ HŪṀ, and so on.

---

[336] Vajrakumāra's queen, whose name I formerly read as Tṛptacakra. In Tibetan she is known as 'Khor-lo rgyas 'debs-ma, Wheel-sealer, Skt: Cakramudritā (?) Tṛptacakra (?) Dīptacakra is the form encountered in the *Guhyasamāja-tantra*.

[337] Line corrupt in ms A.

[338] 'Drive them mad!' B: MAHĀGHAYA.

Then one recites the small nail of the essential life force of each one, SUTṚPAYA, and so on. Instigating them to complete their tasks, one says to each of them, VAJRAMUKHA and so on. And each one is addressed with the four words of the active *mantra* of slaughter, A NṚ TRI MĀRAYA. And the rite concludes with the words ŚĪGHRAṀ KĀRAYE spoken to each in turn. These are the six.

The six [malign *mantra*] of the secret combined practice are as follows: First of all, the *mantra* that sets them to work is ANURAKṢASI[339] BHYO, and this is said to each one. Secondly, one entrusts each one with her task by muttering the *mantra* STAMBHAYA NAN. Thirdly, [450] if they are slow to get to work, one recites to each the *mantra* that causes them quickly to fulfil their duties – JVALA AGNE. Fourthly, if their tasks are not done, one punishes each one with a *mantra* of cruel chastisement. Fifthly, in order to reverse the flow of semen, one turns each one away with the *mantra* of slaying. Sixthly, rolling into one the heart essence of the basis (i.e. together with the heart *mantra*), one recites JAḤ HŪṀ VAṀ HOḤ KAṬAṄKAṬE. These are the six. All of these [18 malign *mantra* in three groups of six] should be requested from the mouth of the *guru*.

(7) The vital essence of the three visualizations is expressed in terms of the three meanings of 'life force.' This has three parts: The life force of the wisdom deities, the life force of the Mother goddesses and *ḍākinī*, and the life force of the victim. Each of those three, furthermore, is then subdivided into three.

The natural condition (*gnas lugs*) of the life force of the wisdom deities: (i) abides in the heart in the condition of light, (ii) functions as a means of invitation by rays of light radiating out from the *mantra* recitation and gathering back together again, and (iii) the measure of successful invitation is the arising of the deity's signs.

The life force of the Mother goddesses and *ḍākinī*: (i) abides in the heart in the form of seed-syllables, (ii) functions as a means of invitation by the forceful revolution of the *mantra* recitation, [163] and (iii) the best measure of successful invitation is that [the Mother goddesses and *ḍākinī*] truly come. Medium success is indicated by them coming in a vision, and the lowest level of success is that they appear in a dream.

The vital wind ('life force breath') of the victim (i) abides either in the syllable NṚ (if the victim be human) or TRI (if he be non-human), and so on, (ii) functions as a means of invitation by summoning the soul (*bla*), and (iii) the indication of successfully having summoned the enemy's soul is that the effigy moves six times.

NOTE: CITTA abides on the three sides of a triangle that acts as the embezzler. MĀRAYA and so on also abide on these three. rBAD is situated on top of the life force. Then the seed-syllables of the five poisons are placed around the circumference: E is the syllable of space, and it stands for pride. YAṀ is the syllable of wind and envy. RAṀ stands for fire and anger. VAṀ for water and desire. KEṀ is the syllable of earth, [451] and stands for ignorance. Furthermore: Fire, in the form of the syllable RAṀ, abides in the lustre of the bones, and anger has its seat in bodily warmth. [Water], in the form of the syllable VAṀ, abides in the shimmer of blood which is the seat of desire. Earth [in the form of the syllable KEṀ,] abides in the radiance of the flesh, the seat of ignorance. And the energy of the life force is in the breath. Having summoned all of these, one has the great strength of divine pride. The word that corresponds to envy is 'quickly' (*myur*). That which corresponds to anger is 'sharp pointed' (*rno*). Lustful desire is the opposite of false thoughts (*mi 'khu*) and ignorance is the firm basis (*brtan*). The necessity of summoning these is that all will be lost if they interrupt the ritual. Having been produced by causes, they must be destroyed by conditions.[340]

---

[339] Both mss: MANURAKṢASI. Emend to MĀM ANURAKṢASI (?)

This is the essential teaching concerning the life force.

(8) As for performing black deeds[341] by means of the 18 great traditions of slaughter, this has three parts: Six liberations by the *kīla*, six liberations by the worldly ones, and six liberations by nailing down.

In the first case: (i) Nailing down with a single *kīla*, slaying is achieved by striking with the *kīla* of ritual service. (ii) Nailing down with seven *kīla*, slaying is achieved by the six irresistible *kīla* [in addition to the one above]. (iii) Eleven *kīla* consist of the ten wrathful kings plus the central lord. (iv) Fifteen is made up by adding the *kīla* of the four activities to those. [452] (v) Twenty-one consist of the ten wrathful kings and their consorts, making 20, plus the lord of the *maṇḍala* as the 21st. (vi) One hundred and eight *kīla* is made up by having ten *kīla* in each of the ten directions, plus the six irresistible *kīla* and the *maṇḍala* lord with his consort.

Secondly, the six liberations brought about by the worldly deities consists of: (i) Slaying by the *dge bsnyen* with the *mantra* HASAYARA. (ii) Slaughter by Yam-shud with ĀVEŚAYA. (iii) Slaughter by *nāga* with ŚĪGHRAM ĀNAYA. (iv) Slaying by *rgyal po* demons with JVALAPAYA. (v) Killing by *māra* demons with TATHĀYA. (vi) Slaughter by *btsan* with BIDAYA. These are the six classes of unruly male demons.

Thirdly, the six liberations brought about by implantation of the nail: (i) Eradication of the primal ground (*ālaya*), expulsion of the functioning mind, and blocking the doors of arising perception, liberation is achieved by [invoking the oath-bound ones:] "The time of the *mahāsamaya* has come!" and the *mantra* OṀ LAṀ. (ii) Liberation which purifies the door to rebirth of the defilements is revealed by "All those obstructors who would interrupt the attainment of *siddhi*" and the *mantra* PARAVIDYAṀ. (iii) Liberation that purifies the eight bases of consciousness is demonstrated by "servants"[342] and HĀSA. (iv) That slaughter which results from the magical curses of the seven Mother goddesses is shown by the words "Those who transgress the secret *vajra* instructions" and the *mantra* MAMA VAŚAṀ. (v) That liberation which equalizes the opposing poles inherent in virtue and vice is shown by the words "All those who behave arrogantly with angry minds" and the *mantra* SARVA ĀNAYA.[343] (vi) That slaughter which is performed by the *kīla* of the ten wrathful kings [453] is shown by the words "They must be pounded by the blazing *vajra* pestles" and the *mantra* GARJA GARJA. One should look to the branches (i.e. one should refer to the remaining *mantra* of these ten wrathful kings in order to complete the series. More extensive teachings are given below, pp.299-300).

---

[340] This obscure explanatory note, occuring in both mss, is found at the head of the section in A and in the second paragraph (concerning the Mother goddesses and *ḍākinī*) in B.

[341] A: *gnag pa'i las*. B: *brnag pa'i las*, 'deeds of mental deliberation (*saṁkalpa*).'

[342] Possibly the line, 'The time of the great servants has come!' But the word used here is *bran*, whereas in the citation it is *phyag brnyan*. For this section see above, notes 173, 175, etc. VKMK has a line reading: *pho nya bran dang mngag pa'i tshogs* /

(9) [164] Ritual activity is supplemented by eight masteries ('things that have gone to the extreme'): (i) Mastery of brevity (*bsdu ba*) is like rolling up a great bundle from the edge. (ii) Mastery of scattering (*spro ba*) is like rainclouds in the south that are dispersed by the wind. (iii) Mastery of feeding (*bstab pa*) is like giving food to a wolf. (iv) The joyful (*dgyes pa*) mastery is like a demon child seeing its mother. (v) The abiding (*gnas pa*) mastery is like a precious jewel lodged in the gullet of a sea monster. (vi) Mastery of truth (*bden pa*) is like the curse of a *ṛṣi*. (vii) The nourishing (*gso ba*) mastery is like stars and planets spread out across the sky. (viii) Mastery of slaying (*bsad pa*) is like grievous goring with the horn of a yak.

(i) With regard to the first of these, the brief mastery consists of three destructive HŪṀs of consciousness: The dark blue HŪṀ of the fundamental ground (*ālaya*), the white HŪṀ of mental consciousness (*manovijñāna*), and the red HŪṀ of the defiled mind (*kliṣṭamanas*).

(ii) Secondly, the scattering mastery is achieved by means of three PHAṬs that cause the above-mentioned HŪṀs to disperse into the sky, where one imagines that they transform into the deities of the three *maṇḍala*.

(iii) The feeding mastery is perfected by reciting VAJRAYAKṢAKRODHAVIJAYA KHĀHI [454] and imagining the deity's joy on receiving *bali* offerings of the flesh, blood and bones of the slaughtered enemies, the emanations and secondary emanations of the three defilements (ignorance, desire and aversion).

(iv) The joyful mastery is the joy that arises as a result of the self seeing itself, once it has been purified of all appearances by the utterance HA HA HA.

(v) The abiding mastery: Having generated the perceptible triple *maṇḍala* by the transformation of three HŪṀ syllables, and having populated these with innumerable *samayasattva* and *jñānasattva* forms, one contemplates that they never depart.

(vi) Mastery of truth is to understand the unchanging truth which is the actual meaning of such words as "The truth of *dharmatā*!"[344]

---

[343] Ms B reverses the order of items (iv) and (v). A omits (vi).

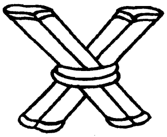
[344] *chos nyid kyi bden pa'o /* This is the first line of the solemn proclamation of truth (*satyavacana*) which brings the VKMK to a close. Cf *Sādhana* 242-243.

(vii) The nourishing/refreshing mastery is achieved by revolving a *kīla* around the brain and reciting KĪLAYA 21 times. Thus the entire realm of the visible world is transformed into the deities of the Kīla *maṇḍala* and the world of appearances is refreshed. This practice also refreshes the victim as well as oneself.

(viii) The slaying mastery is achieved by nailing down with a *kīla* [165] which has become heated during the course of one's practice, and muttering KĪLAYA 18 times.[345] Transfixing the enemy's 'ground of all consciousness' (*ālayavijñāna*) in the form of a ribbon of white silk, and all his habitual tendencies towards virtue and vice in the form of a coloured drawing, one meditates that in this way all his deeds and defilements (*karma* and *kleśa*) are purified.

(10) All rites are discharged by the three extreme subjugations. [455] These consist of the three topics called 'pressing down, burning and hurling' taught separately. (See above.)

That concludes the section on the ten steps of tantric engagement.



---

[345] B specifies that two *kīla* are required for this activity.

The twelvefold list of the essential points of *tantra*

(1) If one does not know the six far-reaching lines of verse, the higher activities cannot be distinguished from the lower. The six far-reaching lines of verse referred to here begin with the words: "In order that we may accomplish the Universal Kīla" and so on.[346] As for the higher and lower activities: The higher activities are those which lead to the attainment of unsurpassed awakening, and the lower involve the complete eradication of enemies and obstructors. These two must be clearly distinguished. In general, ritual acts may be discussed under three headings: essence, definition, and differentiation. The essence of all ritual activity is subsumed within the two paths called generation stage practice and completion stage practice. The definition of ritual activity is that it comprises the enlightened deeds of all the *sugata* of the three times, and it is 'ritual activity' when it is included within the actions of ordinary practitioners on the path. Ritual activities are differentiated as rites of pacification, increase, overpowering control and fierce rites of destruction. Of these, the upper rites are those of pacification and increase, while the lower rites are those of domination and destruction. And each one of these four classes of ritual activity may also be analysed individually in terms of each of the four rites. [456]

(2) If one does not know the six techniques of hidden *mantra*, the fierce *mantra* nail (*gzer*) cannot penetrate the enemy. This is taught in two parts: That which came before, and that which follows after. As for that which came before: At the time of the subjugation of Rudra, it was the six hidden *mantra* radiating from the body of Vajrakumāra that overpowered Rudra. Following after that: When *yogins* subjugate the enemies and obstructors, if they are ignorant of the six techniques of hidden *mantra*, there will be no subjugation. [166] Furthermore, it was Rudra's wife, the *rākṣasī* Krodheśvarī, that gave birth to Vajrakumāra who then conquered Rudra and his retinue. When they were revived from their unconscious collapse, Rudra and his entourage were forced into servitude. He (Rudra) arose with three faces and six arms, and Vajrakumāra had nine heads and eighteen arms. So then Rudra, too, arose with nine heads and 18 arms. And Vajrakumāra manifest his lordly form with 1,000 heads and 1,000 arms and ten million x 1,000 eyes, and from every pore on his body there radiated out countless emanations of wrath. From the crown of his head came forth the sound HASAYARA accompanied by a radiant light. As it penetrated the head of Rudra, it caused him to be abandoned by his protector gods (*'go ba'i lha*) so that he became isolated and alone. Secondly, from Vajrakumāra's navel came ĀVEŚAYA which dissolved into Rudra's navel who [457] fell as motionless as if he were born in a family of snow mountains. Thirdly, from Vajrakumāra's arms and legs

---

[346] See above, note 163.

came ŚĪGHRAM ĀNAYA which dissolved into Rudra's limbs and bound them with coils of rope. Fourthly, from Vajrakumāra's tongue came JVALAPAYA which dissolved into Rudra's tongue, severing his tongue so that his feet became covered in blood. Fifthly, from Vajrakumāra's feet came TATHĀYA which beat upon his limbs. Sixthly, from Vajrakumāra's mouth which glowed like the opening of a sacrificial fire pit, issued forth BIDAYA BIDAYA which appropriated Rudra's personal insignia – the *khaṭvāṅga* trident – which he used as his own spoon. Saying A LA LA HO, he scooped him up into his mouth and swallowed him, disciplining/purifying him/washing him clean as he passed down the gullet to his belly.

(3) Then it is said, "If one does not know the six hidden connections, the concealed secrets cannot be understood." At that time, when Rudra's entire company dispersed and fled in terror, the ten thousand[347] deities in the retinue of Vajrakumāra gathered together like a dark cloud. Number one was when Rudra[348] lost contact with his protector gods and the wrathful king Amṛtakuṇḍalin uttered the words "Identifying them, they must be separated from their friends"[349] and hung him upside-down, striking the top of his head with a *kīla* of acacia wood. And he was fumigated with frankincense by rDo-rje legs-pa. [458] Secondly, when the consciousness of Rudra was being coerced into the effigy, the wrathful king Acalanātha said "They must be beaten and severely tortured"[350] and nailed the bird *kīla* into his navel. And the deity Yam-shud [167] pelted him with the magical items of powdered iron and powdered copper. The third was when he was being bound by a curse. The wrathful king Trailokyavijāya, crying "Seize them and strike them down! They must be securely bound!"[351] struck his arms and legs with the supreme *kīla*. And he was cursed by the *nāga*.[352] Fourthly, when he was being driven insane, the wrathful king Hayagrīva shouted "They must be brought here quickly and driven mad!"[353] and he transfixed his tongue with a *kīla* of sandalwood. And the *rgyal po* demon [Pe-har] poured poison water upon him. Fifthly, when he was being beaten, the wrathful king Nīladaṇḍa said "Reduce their body and speech to dust!"[354] and struck at his heart with a *kīla* of iron. Then the *māra* demon beat

---

[347] *'khor khri tshogs*. A: *'khor khro tshogs*, 'host of the wrathful circle.'

[348] The single demon Rudra here exemplifies his entire retinue, so that we should understand his fate to be shared by all his followers.

[349] See above, note 192.

[350] See above, note 195. Above (p.225), Acalanātha strikes his *kīla* of vulture bone at the soles of the feet. Ms B at this point reads: 'heart.'

[351] See above, note 191. Above (p.225), Trailokyavijāya strikes his *kīla* at the genitals.

[352] *klus byad du bcug go*. A reads: *slus pa brgyas byad du bcug go*, 'a curse was imposed upon him by one hundred seductions.' Above (p.225) Trailokyavijāya's assistant is 'the *nāga* king.'

[353] See above, note 194.

[354] See above, note 205. Both mss read Mahābala at this point. Following the paradigm established in the previous paragraph (b), we should expect the place of implantation here to be the feet.

him with hammers. Sixthly, when he was fed as food to the mouths of the deities, the wrathful king Mahābala ordered "They must listen to my instructions!"[355] and he hung him upside-down and pierced the soles of his feet with a *kīla* of yellow barberry. Then the *btsan* demon offered Rudra as food to the mouth of Vajrakumāra. And the entire retinue of emanations and further emanations made extensive and various prayers of aspiration. [459]

(4) If one does not know the instrument which cuts[356] the life force of the oral instructions, the life force of the enemies and obstructors will not be severed. With regard to this, it is written in the *Phur bu ngan sngags gtsug lag gi rgyud*:

Let *mantra* of the *dharmakāya* and the basic root *mantra*
(U U U VAJRAKĪLI KĪLAYA)
Be bound together[357] with three threads of invitation.
(UNE UNE UNE)
Increase the glorious ornamentation
(VAJRAKRODHAHŪṀKĀRA)
And the *dharmakāyamantra*!
(U U U)
Prepare the horse for going forth
(VAJRAKĪLI KĪLAYA)
And ready the armour for battle!
(RĀJADEVI NṚ)
Do this until there is an overflow of sharp weapons.
(TRIG NAN)
Tormenting with a razor that cuts the extremes,
(TSA)
His life force is severed.
(MĀRAYA rBAD)

What does this mean? First of all, when the gods and Brahmā were subjugated by Hūṁkāra, the life force of the *devaputramāra* king was uttered: U U U (refers to the *dharmakāya*) VAJRAKĪLI (the root *mantra*) KĪLAYA UNE UNE UNE (the summoning *mantra*) VAJRAKRODHAHŪṀKĀRA HŪṀ (the *mantra* of increase) U U U (the *dharmakāya*) VAJRAKĪLI (*mantra* that mounts him on horseback) KĪLAYA RĀJADEVA

---

[355] See above, note 197. Above (p.227) Mahābala strikes at the navel. Here, however, following the paradigm established in the previous paragraph (b), we should expect 'mouth.' Both mss read Nīladaṇḍa at this point.

[356] *chan pa*. This is a pun in Tibetan where *chan* (*ṭippanī*) means a note to explain the meaning of the words, and *chan pa* (*kṛpāṇi, vraścana, kartarī*) means scissors or some such sharp instrument for cutting. Ms A corrupt here.

[357] *sbrel*. A: *sgrol*, 'liberate.'

(the armour is ready) GARJA (the three heads) GARJA HŪṀ PHAṬ RĀJADEVA TRIG (invariable) NAN TSA (severing the limit) MĀRAYA rBAD (the razor). And this is a sharp cutting instrument that will conquer both gods and demons.

When Krodhavijaya torments the *the'u rang* and *btsan* demons, [168] the *mantra* of the *dharmakāya* [460] is U U U. The root *mantra* is OṀ VAJRAKĪLI KĪLAYA, the rope that drags them forth (the summoning *mantra*) is UNE UNE UNE, and the *mantra* of increase is VAJRAKRODHAVIJAYA HŪṀ. The *mantra* that causes him to be mounted on horseback is VAJRAKĪLI KĪLAYA. The protecting armour is VAJRASĀDHU YAṀ KRI and the sharp weapon of transformation is VAJRASĀDHU TRIG NAN. The razor is MĀRAYA rBAD, and that is the instrument that cuts the life force of the *the'u rang*.

When Nīladaṇḍa torments the heretical outsiders, the *mantra* of increase is VAJRAKRODHANĪLADAṆḌA HŪṀ, and the protecting armour is TĪRTHIKA DAHA DAHA HŪṀ PHAṬ. The *mantra* of slaughter is TĪRTHIKA TRIG NAN MĀRAYA rBAD, and that deals with the life force of those of other schools.

When Yamāntaka torments the living dead (*ma gshin,* the un-dead), the *mantra* of increase is VAJRAKRODHAYAMĀNTAKA HŪṀ, and the *mantra* of protecting armour is YAMA RULU.

In the same way, continuing the series as in the foregoing examples, when Acalanātha torments the *rākṣasa* demons, the protecting armour is RAKMO. When Hayagrīva torments the *nāga* and *rmu* (*dmu*) demons, the protecting armour is NĀGA MUN MUN. When Aparājita torments the *māra* demons, it is RUDRA DUN TING, when Amṛtakuṇḍalin torments the *yakṣa* demons, it is YAKṢA RAKMO, when Trailokyavijaya torments the vow-breaking Rudra, it is RUDRA RU TRI, when Mahābala slays the *bhūmipati* demons, he adds the words EARTH SNAKES (SA NĀGA). One who knows the essential *mantra* of the life force of other gods and demons should add them here. [461] This is the sharp cutting instrument (commentary) of the life force. *iti*

(5) If one does not know the rite of the great billowing wings, the soul of the enemies and obstructors will not be drawn forth. Thus, raising up one's *vajra* wings and pressing down upon Mātraṅgara Rudra with the hands arranged in the gesture of Vajragaruḍa's wings, one recites OṀ VAJRAKĪLI KĪLAYA MĀTRAṄGARA NṚ AṄKUŚA JAḤ, by means of which Mātraṅgara is summoned. Reciting the verse, "All those obstructors who would interrupt the attainment of *siddhi*,"[358] [and so on], one draws forth [all the enemies and obstructors] by means of these four lines. With the words MĀTRAṄGARA NṚ KĪLI KĪLAYA HANA HANA HŪṀ PHAṬ, the enemies, obstructors and Mātraṅgara are thrown down. With the nine lines, beginning "Arousing the thought of supreme *bodhicitta*,"[359] they are admonished. Saying MĀTRAṄGARA NṚ PRAVEŚAYA PHAṬ, their stomachs

---

[358] See above, note 187.

[359] See above, note 211.

are cut open, and with ŚRĪ HŪṀ HŪṀ HŪṀ [169] BHRŪṀ VIŚVAVIŚUDDHE BANDHAJÑĀNAKAPĀLA BHRŪṀ, one generates the divine *maṇḍala* palace within their intestines. One then drags forth whatever enemies and obstructors there may be and spreads them out as cushions within that palace. As one recites OṀ VAJRAKĪLI KĪLAYA HA HA HAṀ, one closes the doors [so that they may not escape]. That is the method by which the vital principle (*bla,* soul) of all the enemies and obstructors is drawn forth.

(6) If one does not know the ritual of the secret *kīla* which is a lion's roar of argumentation (*seng ge kha 'thab*), the *yogin* has no method of liberation from internal dispute. [462] With reference to this, it is written in the *Phur pa ngan sngags gtsug lag gi rgyud*:

> In the degenerate period of the final 500 years
> When *yogins* accumulate vast wealth in their homes,
> When even the sound of the word 'truth' is not heard,
> When people bring down their own destruction upon themselves,
> In case of dispute with one who knows the Lord of Death
> [The victim called *So-and-so*] is slain between YA and rBAD.

YAMA DU. YAMA rBAD. YAMA NAN. YAMA *So-and-so* AṄKUŚA JAḤ JAḤ. YAMA *So-and-so* MĀRAYA rBAD.

> In case of dispute with one who knows the Mother goddesses
> [*So-and-so*] is slain between MA and rBAD.

MAMA RULU RULU DU. MAMA RULU RULU rBAD. MAMA RULU RULU NAN. MAMA RULU RULU *So-and-so* AṄKUŚA JAḤ JAḤ. *So-and-so* MĀRAYA rBAD.

> In case of dispute with one versed in heretical doctrines
> [*So-and-so*] is slain between TĪR and rBAD.

TĪRTHA DU. TĪRTHIKA rBAD. TĪRTHIKA NAN. TĪRTHIKA *So-and-so* AṄKUŚA JAḤ JAḤ. *So-and-so* MĀRAYA rBAD.

> In case of dispute with one who knows the planetary demons (*graha*)
> [*So-and-so*] is slain between RAKMO and rBAD.

RAKMO DU. RAKMO rBAD. RAKMO NAN. RAKMO *So-and-so* AṄKUŚA JAḤ JAḤ. *So-and-so* MĀRAYA rBAD.

> In case of dispute with one who knows the *māra* demons
> [*So-and-so*] is slain between RU and rBAD.

RUDRA DU. RUDRA rBAD. For the female *māra,* DUN TING.

> In case of dispute with one who knows the nine gods of existence
> [*So-and-so*] is slain between DEVA and rBAD.

DEVA DU. [463] DEVA rBAD.

> In case of dispute with one who knows the *yakṣa* demons
> [*So-and-so*] is slain between YAKṢA and rBAD.

YAKṢA DU. YAKṢA rBAD.

> In case of dispute with one who knows the *rgyal po* demons
> [*So-and-so*] is slain between RĀ and rBAD.

RĀJA DU. RĀJA rBAD,

> In case of dispute with one who knows the divine *btsan* demons
> [*So-and-so*] is slain between TSA and rBAD.

[170] TSARA DU. TSARA rBAD.

> In case of dispute with one who knows the *the'u rang* demons
> [*So-and-so*] is slain between VAJRA and rBAD.

VAJRASĀDHU DU. VAJRASĀDHU rBAD.

> In case of dispute with one who knows the *vidyādhara*
> [*So-and-so*] is slain between RU and rBAD.

RUDRA DU. RUDRA rBAD.

> In case of dispute with one who knows how to transfix with a *kīla*[360]
> [*So-and-so*] is slain between RU and rBAD.

RUTRI DU. RUTRI rBAD.

Contemplating the effigy complete with all necessities (*liṅga'i bca' lugs*) and [subjugating it by means of] the six *mantra*, [the *yogin*] should observe the precepts of longevity and cleansing ablution. He should then recite the *mantra* until the signs of successs have arisen, after which the three rites of pressing down, burning and hurling should be performed. Thereafter, whenever adversity arises for him, the *yogin* should proceed in accordance with these teachings on the overthrow of Mātraṅgara Rudra.

That concludes the teachings on *vajra* impurity. *iti*

---

[360] *phur gdab mkhan*. A reads: *phug bdag mkhan*, 'one who knows the cave master.' Throughout this entire section, ms A frequently reads SAD in place of rBAD.

(7) If one does not know the method of determining the essential point, engaging in activities will only rebound. This is taught under three headings: Determining the essential point of the material substances, determining the essential point of the (A:) deity/(B:) 'support' (i.e. statue of the deity), and determining the essential point of the *mantra*. [464]

The first of these includes determining the precise material substances to be attached to oneself, and the material substances to be smeared on the statue of the deity. With regard to the material substances to be attached to oneself: Bamboo manna or lime (*cu gang*) cause observers to see only snow, sulphur looks like a lake, musk deer (*gla ba*) appears as a storm (*'tshub ma*), and the herb *vacā* becomes visible as a sword. Virulent poison appears in the form of a battle-axe, and the canine teeth of musk deer look like razors. All these one should attach to one's body. Secondly, the statue of the deity should be anointed with frankincense, Chinese vermilion, sulphur, horse blood, uterine blood, and the blood of a leper.

Secondly (determining the essential point of the deity): The most important point is the clarity of one's self-visualization as the deity. This is said to be like a *vajra* castle.

Thirdly, with regard to the *mantra*: One should recite many times, OṀ VAJRAKĪLI KĪLAYA, RAṀ *on the hearts of the male and female wicked ones! Curse their roots! Diminish their life force! Mess up their flesh! Ladle out their blood!* BHYO.

These [three essential points] are an unsurpassed protection.

(8) If one does not know the method of turning the wheel, one's activities will not be accomplished. Vajrakīla has twelve wheels: That which is called 'the wheel of non-abiding thusness,' refering to the *dharmakāya*. The one called 'the wheel of the attainment of *siddhi*,' which revolves to the left. [171] One called 'the fierce wheel of slaughter,' which revolves to the right. One called 'the wheel of various activities,' [465] which includes the rites of pressing down and burning. One called 'the wheel of many things gathered together,' which is made up of all *mantra*. One called 'the wheel of rotation,' refering to the root *mantra*. One called 'the wheel of non-rotation,' refering to [any rite] that is incomplete or imperfect. One called 'the averting,' repulsing all that which is defiled. One called 'the aimlessly turning wheel,' which is impure. One called 'revolution of the wheel,' refering to important advice. One called 'the wheel without a hub,' so-called because of its projecting corners. And one called 'the wheel which cuts to shreds,' which is a wheel of completion. It is with reference to these twelve that the *yogin* turns the wheel of the life force and engages in the practice of both the essential *mantra* of the life force and the contemplation of the effigy.

(9) If one does not know the method of equipping the effigy, the focal point of the visualizations will be worthless. In the vertical central portion of either a rectangular shaped piece of human skin or white birch bark or paper, one should draw the effigy representing the accursed enemy and inscribe the all-encompassing *mantra* upon the crown of his head. One should then write HASAYARA on his forehead, JVALAPAYA on his tongue, ŚĪGHRAM ĀNAYA on his hands, ĀVEŚAYA on his navel, BIDAYA on his genitals, TATHĀYA upon his thighs, KAṬAṄKAṬE upon his heart, MĀRASENAPRAMARDANĪYE between his legs, [466] AJITE APARĀJITE on his left and right kidneys, and one should write JVALA on every minor part of his body – head, arms, legs, forehead, nose, chin, fingers, toes, ears, eyes, and so on. One should then inscribe the nine syllables[361] in an inner circle around the drawing and the *mantra* of the ten wrathful kings in an intermediate circle around that. One should then write the words MAMA VAŚYAṀ in a circle around the outside of that, surrounding that in turn with OṀ LAṀ HŪṀ LAṀ. Alternatively, one may draw the design of a six-spoked wheel and position the effigy with his head and two arms upon three spokes and his genitals and two legs upon the other three. One should then set out the *mantra*, as above, within the rectangular area surrounding that. When that [paper effigy] is inserted into a doll, it is suitable for any occasion.

(10) If one does not know the true natural condition of the fundamental ground (*ālaya*), the implantation [of the *kīla*] will be meaningless. In general, it is said that there exists a blood frog (*khrag gi sbal pa*), the size of one's thumb tip, within the heart of all sentient beings at the junction of virtue and vice. [172] Within that blood frog there exists a triple radiance – the radiance of blood like a tower of vermilion, the radiance of veins and arteries like the upper tips of tendons, and the radiance of vital breath which is like the vapour arising from gold concealed beneath the ground. In the centre of these three abides the consciousness which assumes the form of the syllable NṚ in the case of humans, TRI in the case of *rgyal po* demons, MA for the Mother goddesses, and PHU for a *nāga*.[362]

(11) [467] If one does not know the deeper intention of the precepts of longevity and the precepts of ablution, the malign *mantra* will not be exalted. Purifying the defilements of that prepared effigy of the enemy by means of light rays radiating from the clearly manifest Kīla deity constitutes the precept of his (i.e. the enemy's) ablution. Appropriating all his virtues and residual life span by means of the *kīla*, and applying them to one's head, throat and heart so as to augment one's own life force and longevity, constitutes the precept of one's own longevity. A distinctive teaching of Vajrakīla is that these precepts are a skilful method for one who knows the malign *mantra*.

---

[361] The nine-syllabled root *mantra* of Vajrakīla is OṀ VAJRAKĪLI KĪLAYA HŪṀ. See below, p.339. Khenpo Namdrol, *Vajrakīlaya*, page 58, adds PHAṬ.

[362] TRI stands for *tiryak*, 'animal' or other non-human. See above, note 157. That PHU is associated with snakes is well attested (e.g. HT.I.ii.20). The expanded hood of a cobra is called *phuṭā*.

(12) If one does not know the rites of elevating to a higher plane, one will be merely a butcher. Seeing the consciousness of the enemy in the form of the syllable NṚ or A standing upright on the tip of the *kīla,* one transfers it by the force of one's *prāṇa* and meditation to the place of union of the male and female buddhas of the five families. And one should think that thenceforward [the enemy] is born as the child of buddha parents. As he grows up in his buddha family he develops the thought of enlightenment and receives instruction, as a result of which excellent circumstances one contemplates him going from one good rebirth to another. This distinctive doctrine of Vajrakīla is not known by those of other faiths – non-Buddhist heretical butchers.

That concludes the instructions on the twelve essential points.

The four *kīla*

(1) The sky-like practitioner nails the *kīla* of wisdom awareness into [468] the ground of the *dharmadhātu*. This instruction has four parts: (a) The *yogin* by whom it is accomplished, (b) the purpose of accomplishment, (c) the method of accomplishment, and (d) the result of accomplishment.

(a) With regard to the first, one who holds unwaveringly[363] to the wisdom of truth itself (*dharmatā*), as indicated by the words "All the holders of awareness (*vidyādhara*) of Vajrakumāra,"[364] such a person is said to be like the sky.

(b) The main purpose of accomplishment is expressed in the words, "In order that we may accomplish the Universal Kīla [173] and receive the empowerments and *siddhi*."[365] Thus its stated aims are three: in order to accomplish the Universal Kīla, in order to receive the empowerments, and in order to attain *siddhi*. As for the [Universal] Kīla, this is the mind itself. The empowerment is the power of the force of awareness, and *siddhi* is one's understanding of one's own true nature.

(c) The method of accomplishment, also, has three parts: The view by which one reaches certainty, the meditation through which one attains realization (*upagamana*), and the action that gives rise to helpful deeds. And the first of these is threefold: It must be a view of unmistaken truth, a view of uncompounded awareness, and a view that leads to the vast expanse. And the first of these has two aspects: Such a view is the gateway to revelation (*mtshon pa'i sgo*, 'symbolic door') and is of its own nature. It is a gateway to revelation because the five poisons are eradicated by the wrath of indestructible emptiness (*vajraśūnyatā*), as indicated by the words, "Anger is destroyed by means of *vajra* wrath."[366] As for its own nature, [469] this is the *samaya* commitment to liberate all sentient beings within the *dharmakāya* by means of love and compassion, as indicated by the words, "The vow of slaying by compassion."[367] Secondly, concerning the view of uncompounded awareness, this view also has two aspects: It is the gateway to revelation and is of its own nature. First of all it is a blazing of bliss, the revelation of one's own mind as the *dharmakāya*, as indicated by the words, "A great blazing blue symbol."[368] Concerning its own nature, not killing whilst wandering in the confusion of *saṁsāra* and not afflicting discriminating awareness by keeping it depressed, *saṁsāra* and *nirvāṇa* arise as the *dharmakāya*.

---

[363] *ma [g.]yengs par*. B reads: *nges par*, 'truly.'

[364] See above, note 115.

[365] *srid pa'i phur bu bsgrub pa dang / dbang dang dngos grub blang ba'i phyir /* BRT III.

[366] See above, note 76.

[367] See above, note 110.

[368] See above, note 76.

This is indicated by the words, "Not to murder or oppress them."[369] Thirdly, concerning the view that leads to the vast expanse, this also has the two aspects: The manner in which one reaches this view (the gateway to revelation), and its own nature. The manner in which one reaches this view is expressed in the words, "Arises as a drop from the depths of the sky."[370] In the same way that miraculous forms might arise from the sky, so do playful emanations (*līlā*) emerge from the expanse of truth (*dharmatā*). Just as phantoms might melt into the sky, so these playful emanations dissolve back into the *dharmatā*. Just as the sky pervades everywhere, so, too, the *dharmatā* is in all things. As for its own nature, as it is said in the liturgy, "Having established the aggregates as *vajra*."[371] Filling the whole of *saṁsāra* and *nirvāṇa* with the *vajra* of emptiness, one realizes it to be emptiness. [174] [470]

Secondly, taking this to heart by means of meditation is discussed in three parts: Meditation of heroic awareness, meditation which extracts the functioning mind, and meditation which annihilates the fundamental ground. The first of these, the meditation of heroic awareness, is to settle [one's mind] in the realm of the *dharmakāya* free of artificial concepts. The corresponding words of the liturgy are "One must generate oneself in the form of the [deity's] body."[372] Secondly, in order to extract the functioning mind, one should meditate upon conscious reflection (*dran rtog*) as the emptiness arising in the depths of the heart, as recited in the liturgy, "One should meditate upon it within the depths of the heart."[373] Thirdly, with regard to annihilating the fundamental ground, this is brought about by meditating upon the *vajra* emptiness of habitually defiled consciousness[374] in the form of a *vajra*, as expressed in the words, "Meditating upon consciousness as *vajra*."[375]

Thirdly, there are three kinds of activities: Activities of skilful means, activities of enlightened deeds, and the subsequent bestowal of the empowerment of skilful awareness (*rig pa rtsal*). With regard to the activities of skilful means, there are the words, "Through the practice of skilful means for the benefit of living beings."[376] The meaning, therefore, is that one should work for the benefit of all sentient creatures by the application of skilful methods. With regard to the activities of enlightened deeds, the liturgy says, "Having completed the activities of buddhahood,"[377] which means that one should act for the benefit of liv-

---

[369] See above, note 111.

[370] See above, note 76.

[371] See above, note 103.

[372] See above, note 102.

[373] See above, note 76.

[374] *bag chags kyi rnam par shes pa*.
A reads: *phaṭ kyi rnam par shes pa*, 'the consciousness of PHAṬ.'

[375] See above, note 103.

[376] See above, note 156.

[377] *sangs rgyas phrin las rdzogs byas nas*. Cf above, note 159.

ing beings by means of the four rites (pacification, increase, control and destruction). As for the empowerment, the liturgy says, "Please bestow empowerments and blessings here in this place,"[378] which means that one who has attained mastery over his own mind[379] bestows the blessings of the *dharmakāya*. [471]

(d) The result of this accomplishment is twofold: Ordinary and extraordinary. Concerning the ordinary attainments, it is said, "May the signs and symbols of success be revealed."[380] These include three stages of warmth or heat (*ūṣma*), three 'signs' and two 'symbols.' The three stages of warmth are an outer warmth of the ordinary human body free of sickness or disease, an inner warmth attained by mastery of the subtle breath (*prāṇa*), and a secret warmth resulting from a diminution of the defilements. The three signs are just the same as these. If you think, "Well, then, there is nothing distinctive about them," the fact is that the three stages of warmth are experienced by oneself, whereas the three signs are perceptible to others. As for 'symbols,' these are of two types: those that arise in dreams and those that arise in reality.

Secondly, the extraordinary attainments are the *trikāya*. With regard to the *dharmakāya*, it is said, "The wisdom embodiment of all the buddhas,"[381] which refers to the inseparability of wisdom and the [*dharma*]*dhātu*. And it is from this *dharmakāya* state that one attains the *saṁbhogakāya*, with regard to which it is said, "Arising from the sphere of the *vajra dharmadhātu*."[382] [175] And the *nirmāṇakāya* appears in conformity with the disposition of those to be trained, as recited in the liturgy, "You must accomplish wisdom wrath!"[383]

Having encountered [this teaching] concerning the *kīla* of wisdom awareness, you must guard it carefully! Do not cause a break in the succession of accomplished ones (*siddha*)!

(2) The mountain-like practitioner nails the *kīla* of the all-embracing rope of compassion[384] into the ground of all sentient beings in the triple world. This instruction has four parts: [472] (a) The *yogin* by whom it is accomplished, (b) the purpose of accomplishment, (c) the method of accomplishment, and (d) the result of accomplishment.

(a) The *yogin* by whom it is accomplished is refered to in the liturgy by the words, "All the holders of awareness (*vidyādhara*) of Vajrakumāra."[385] This means that the mountain-like practitioner is a *yogin* who holds the awareness of awakened body, speech and mind.

---

[378] *dbang dang byin brlabs 'dir stsol cig.* Cf above, note 162.

[379] *sems la dbang thob.* A reads: *sems can*, 'sentient beings' in place of: *sems*, 'mind.'

[380] See above, note 171.

[381] See above, note 137.

[382] See above, note 152.

[383] See above, note 115.

[384] *khyab pa thugs rje'i dpyang thag gi phur pa.*

[385] See above, note 115.

(b) The main purpose of this accomplishment is expressed in the lines, "In order that we may accomplish the Universal Kīla and receive the empowerments and *siddhi*."[386]

(c) The method of accomplishment is discussed under five headings: (i) The characteristics of the body of the antidote (i.e. Vajrakīla, the antidote to emnity in *saṁsāra*), (ii) the characteristics of the special activity, (iii) the method of deity meditation, (iv) the means of attainment, and (v) life-style or conduct (*caryā*).

(i) To begin with, the body of Vajrakumāra is variously taught as having 1,000 heads and 1,000 arms, nine heads and 18 arms, three faces and six arms, and as having a single face and two arms. He is also said to exist as 'the deity of the life force,' 'the deity of body, speech and mind,' 'the deity of the head ornament,' 'the deity of protective armour,' and as being face to face in union with his consort.

(ii) Regarding the deity of special activity, he is quite unlike the *māra* and *rākṣasa* demons [that he outwardly resembles so closely]. He is actually the spontaneously arising deity of the energy of compassion, for the sake of "Disciplining those suitable to be converted by means of love and compassion."[387]

(iii) The method of meditation: As well as meditating upon the *ālayavijñāna*, the fundamental ground of consciousness, as [the mind of] the deity, as indicated by the liturgy, "Meditating upon consciousness as *vajra*,"[388] [473] one must also contemplate one's own body in the form of the worshipped deity (*iṣṭa-devatā*). Therefore it is said, "One must generate oneself in the form of the [deity's] body."[389] Then, as one recites, "Having established the aggregates as *vajra*,"[390] he should contemplate that every hair-follicle on his skin gives rise to a miniature wrathful deity which cover him with an unbroken suit of armour. When that vision of himself as the deity is firm and stable, the *yogin* should multiply it until he imagines the entire outer container of the world and all the living beings within it to be the *maṇḍala* palace full of gods. As it is said, "You must accomplish the universe as Vajra[kīla]!"[391]

(iv) The means of attainment (*sādhanā*) [is explained in four parts]: Arranging the altar (*rten dgram zhing*), one meditates upon the wheel of *mantra* recitation. One then receives the empowerments [176] and blessings. Inviting the deities to be present, one offers them worship. Finally, having muttered the *mantra*, one praises the deities.

---

[386] See above, note 365.

[387] See above, note 155.

[388] See above, note 101.

[389] See above, note 102.

[390] See above, note 103.

[391] *srid pa rdo rjer 'grub mdzod cig /* Cf above, note 115.

First of all, then, one sets out the *maṇḍala* and the articles of worship in a solitary place. Placing upon it the statues of the gods, one repeatedly sees them as the actual deities until this divine visualization is clear [and stable]. Seeing oneself as Vajrakumāra with an eight-sided gem in one's heart, one meditates upon Hayagrīva standing within that. Within his heart stands the *samayasattva* and within his heart stands a *vajra* with a syllable HŪṀ at the hub. One should then meditate upon the nine-syllable *mantra* of Vajrakīla revolving around the edge of that.

After that one receives the empowerments of the five wisdoms, the blessings of body, speech and mind and the empowerment of the wisdom life force.

Inviting the deities with the words, "All you gods of wisdom wrath, please come here," [474] one then merges the *jñānasattva* [into the *samayasattva*] with the utterance JAḤ HŪṀ VAṀ HOḤ. With KĀYA VĀK CITTA (body, speech and mind), one requests them to be firmly seated and then one offers them worship and *bali* cakes.

Then one engages in prolonged *mantra* recitation, after which one sings their praises.

(v) Life-style or conduct (*caryā*) is discussed in two parts: Life-style concerning self and others, and the life-style of enlightened activity. For the first of these there are the words, "Through the practice of skilful means for the benefit of living beings"[392] and, with regard to the second it is said, "Having completed the activities of buddhahood."[393]

(d) Results of the accomplishment are both ordinary and extraordinary. Mundane results include the three stages of warmth, the three signs and the two symbols, as above. The extraordinary result is that one attains the *dharmakāya* possessed of two purities, the *sambhogakāya maṇḍala* of the assembly of deities, and the *nirmāṇakāya maṇḍala* appropriate for the conversion of those to be tamed. This [teaching] was received from the hand of the Lotus King (Padmasambhava).

(3) The practitioner who is like a *kalantaka* bird nails the *kīla* of secret *bodhicitta* into the mother's sky. This instruction has four parts: (a) The *yogin* by whom it is accomplished, (b) the purpose of accomplishment, (c) the method of accomplishment, and (d) the result of accomplishment.

(a) The *yogin* by whom it is accomplished is included among "All the *vidyādhara* of Vajrakumāra"[394] as one of great passion.

(b) The purpose of accomplishment is threefold: To attain mastery of the *kīla*, receive the empowerments, and attain *siddhi*. [475]

---

[392] See above, note 156.

[393] See above, note 159.

[394] See above, note 115.

(c) The method of accomplishment is taught in two parts: The upper door, in which bliss is gradually developed in reliance upon the *cakra*, and the lower door, in which bliss is spontaneously developed in reliance upon the sexual play of the triple world.

The method of the upper door has three divisions: The nature of the *cakra*, the manner in which wisdom is engendered by the blazing up of Caṇḍālī, [177] and the training in that meditation. First of all, concerning the nature of the *cakra*, these are of five types: The *kāyacakra* situated in the brain, the *vākcakra* situated in the throat, the *dharmacakra* situated in the heart, the *guṇacakra* situated in the navel, and the *karmacakra* situated in fire and wind. With regard to the first of these, there are the words, "The wisdom embodiment of all the buddhas."[395] In the top of the head there is an eight-spoked wheel abiding in the centre of a *nāḍī* with 32 petals. In the centre of that wheel abides the syllable HAṀ, which is explained as standing upside down. Upon its eight spokes are the eight syllables VAJRAKĪLI KĪLAYA HŪṀ, and 32 consonants (? *sgra yig*) are arranged like an umbrella covering the 32 petals of the subtle channel. With regard to the throat there are the words, "Arising from the sphere of the *vajra dharmadhātu*."[396] In the centre of a *nāḍī* with 16 petals there is an eight-petalled lotus with the red syllable ĀṀ standing upright on its pericarp. Upon its eight petals are the eight syllables VAJRAKĪLI KĪLAYA HŪṀ, and 16 vowels are placed on the 16 petals of the subtle channel. [476] With regard to the heart there are the words, "One must generate oneself in the form of the [deity's] body."[397] Accordingly, [one should meditate upon] an eight-sided jewel situated in the midst of a *nāḍī* with eight petals, with a downward-facing blue HŪṀ in the centre of that. Around the eight faces of the jewel are the eight syllables VAJRAKĪLI KĪLAYA HŪṀ, and on the eight petals of the *nāḍī* are written the first letters of each of the eight classes: A KA CA ṬA TA PA YA ŚA. The 'tree of life' (*srog shing*, axis) piercing all these *cakra* is the avadhūti (central channel), down which *bodhicitta* descends. From the right-hand channel, rasanā, comes urine, and from the left, lalanā, falls blood. These three *nāḍī* meet together at the navel, where there is a *cakra* refered to in the liturgy as "unbearable blazing wrath."[398] It consists of eight [interlocking] triangles at the centre of 64 *nāḍī* petals. In the hub of this arrangement stands an upright golden OṀ and on the triangles are written the eight syllables VAJRAKĪLI KĪLAYA HŪṀ. Around the petals of the *nāḍī*, the 32 consonants are written twice. The *karmacakra* of fire and wind is refered to by the words, "A great blazing blue symbol."[399] Situated in the 'belly' (i.e. the seminal vesicle) of

---

[395] See above, note 137.

[396] See above, note 152.

[397] See above, note 102.

[398] See above, note 154. B modifies this citation to read: *'bar ba'i 'khor lo mi bzad pa*, 'the unbearable blazing *cakra*.'

[399] See above, note 76.

the lower door is the wind *cakra,* pale green in colour and arising in the form of a half-moon, to which is attached a pale green syllable YAṀ. The sign of this is coolness below. Above this, situated just below the navel, is the wheel of fire which is red in colour and triangular in shape. [178] It is marked with the syllable RAṀ and blazes brightly. The sign of this is great warmth. [477]

Secondly, concerning the blazing up of Caṇḍālī there are the words, "Arises as a drop from the depths of the sky,"[400] referring to the liquefication of the HAṀ in the crown of the head so that drops begin to trickle down. This is how it happens: Due to the excitation of the lower door, wind arises from the syllable YAṀ and wisdom fire blazes up from RAṀ. As a result of this, the *cakra* at the navel melts and the whole body becomes blissful. [As the wind and fire] reach up to the *cakra* at the heart, it evaporates into a fivefold radiance and light rays from that penetrate the throat *cakra,* causing it to melt. Rising to the brain *cakra,* this also dissolves and *bodhicitta* begins to descend the avadhūtī. Refreshing the navel *cakra,* bliss arises and one should meditate upon that.

Before the commencement of that practice, one should study the techniques of *prāṇa* control: Capturing the breath (*rlung bzung ba*), purification (*sbyangs ba*), binding (*bcings pa*), moving it to the right (*g.yas su spo ba*), moving it to the left (*g.yon du spo ba*), and causing it to enter the central channel ([*ava*]*dhūtīr bzhugs pa*). Teachings on all of these techniques should be requested from the mouth of the *guru.*

The method of the lower door has four divisions: *sevā, upasevā, sādhanā* and *mahāsādhanā.* Firstly, concerning the consort of *sevā* (ritual service): For rites of pacification she should be white in colour, small in stature and have a moon-like complexion. For rites of increase she should have a square face, like an ox, yellow in colour. For rites of overpowering control she should have a dark, ruddy complexion and a beautiful face, like a half moon. For the ferocious rites she should be of wrathful disposition with a triangular face and her eyes should look quickly all around her (*ha ri mig btsal*). These women, furthermore, can be distinguished as superior and inferior. The inferior consort may be recognized from such details as her concealed vagina [478] and the fact that she is radiant with lust and is the sort of woman who wears her ornaments whilst bathing.

Secondly, concerning *upasevā* (subsidiary ritual service): The man should generate himself as Vajrakumāra and his *mantra* consort should arise as Dīptacakra. In order to bless their sexual organs ('sky'), one should meditate upon the syllable A arising from the inconceivable space of the father's sky and transforming into a disc of the moon. From the syllable HŪṀ there arises a nine-pronged *vajra* and from OṀ is generated the bulb at its tip, the aperture of which is blocked by the syllable PHAṬ. At the same time, from the inconceivable space of the mother's sky there arises the syllable MA[401] which transforms into a disc of the sun. From A there arises a red lotus with four petals, and one should meditate upon a red A on its filaments. Then, massaging her breasts, he should suck her lips until the *vajra* and lotus swell up [with pleasure]. Then the woman should urge him in with SAMAYA HOḤ and the man should accept the invitation with SAMAYAS TVAṀ. Saying RĀHO 'HAṀ RĀGAYĀMI, [179] the lotus should be slowly churned by the *vajra* and [the couple] should maintain divine pride as they recite the *mantra*.[402] And when the *mantra* has sunk to the lower orifice (*rdzub rdzab byung ba*), it should gradually be reversed up through the four *cakra*.

---

[400] See above, note 76.

[401] Syllable MA omitted in ms A.

Thirdly, concerning *sādhanā* (the rite of attainment): Performing the act with an attitude of grasping, if one is too full of desire the result will not be achieved. Therefore one should engage in the rite in a spontaneous and unpremeditated way. Then, increasing the bliss with further churning, one turns the eyes upwards and contracts the thumbs and big toes. Uttering the sound *hīk*, [479] one draws up the *prāṇa* from the genitals to the navel and thence to the heart, finally consigning the *bodhicitta* to the HAṀ in the crown of the head. As a result of this, unsullied bliss will arise in the mindstream. Subsequently, in order to enhance [this arousal of bliss], one should discipline oneself in bodily purification.

Fourthly, concerning *mahāsādhanā* (the great rite of attainment), this has three parts: When the stage of heat is attained, there will trembling and agitation and one will make a lot of noise (*kolāhala*). The signs will arise in due order and, as for the symbols, one will experience a feeling of bliss.

(d) A synopsis (*sa bcad pa, ṭippiṭaka*) of the result: If the semen does not escape, the body will be free of ageing and degeneration. Diseases will inflict no harm and one's complexion will be good. One will have radiant good health and live a long life. The supreme result is that one will attain the three *kāya*.

That concludes the instruction on the *kīla* of secret *bodhicitta*.

(4) The practitioner who is like the trunk of a sandalwood tree nails the material *kīla* into the enemies and obstructors. This instruction has four parts: (a) The *yogin* by whom it is accomplished, (b) the purpose of accomplishment, (c) the method of accomplishment, and (d) the result of accomplishment.

(a) The *yogin* by whom it is accomplished is a fiercely determined (*raudra*) *vidyādhara*, one of "All the *vidyādhara* of Vajrakumāra,"[403] and said to be like the trunk of a sandalwood tree (i.e. thoroughly pervaded by the sweet scent of virtue).

---

[402] *tato bhagavato hūṁkārapariṇataṁ vajraṁ bhagavatyāś ca āḥkārapariṇataṁ padmaṁ vibhāvya oṁ sarvatathāgatānurāgeṇa vajrasvabhāvātmako 'ham ity adhitiṣṭhet* / "Then, contemplating the *vajra* of the lord arisen by transformation of the syllable HŪṀ and the lotus of the consort as arisen by transformation of the syllable ĀḤ, one should attain mastery of that state with the *mantra* — OṀ Due to arousing the passion of all buddhas, I actuate my inherent *vajra* nature." *Sādhanamālā*, p.530.

[403] See above, note 115.

(b) The purpose of accomplishment is threefold: Mastery of the *kīla*, the attainment of the empowerments, and the attainment of *siddhi*. [480]

(c) The method of accomplishment has four divisions: *sevā*, *upasevā*, *sādhanā* and *mahāsādhanā*. Firstly, *sevā* is taught in three parts: Period of the ritual service, number of *mantra* recitations of the ritual service, and signs of success of the ritual service. With regard to these, it is said in the *tantra*:

> As for the number of *mantra* recitations,
> One should accumulate a total of ten million.
> As for the time, it should be at least one year.
> As for the signs, seeing the face of the deity
> One receives the prediction (*vyākaraṇa*) (i.e. assurance of success).

Reciting OṀ VAJRAKĪLI KĪLAYA HŪṀ PHAṬ, one should accumulate the *mantra* count. Then, when the *maṇḍala* is revealed, one should recite it a little more with the addition of SARVAVIGHNĀN BAṀ HŪṀ. Then one should recite it a little more with the addition of the *mantra* of the ten wrathful kings. After that one should recite the six *mantra*. Then, during the first part of the day, one should recite the *mantra* with [180] SURU SURUYA MURU MURUYA KAṬAṄKAṬE, KĪLI KĪLAYA, *on the hearts of the enemies* MĀRAYA HŪṀ PHAṬ added at the beginning. And at the end of the night one should recite the *mantra* with the addition [at the end?] of BHYO, (A:) MAṬAṀ NYAG KĀRA BHYO/(B:) KAṬAṀ KĀRA BHYO, MAMA DHADDHI BHYO, MAMA ŚĪGHRAṀ KĀRAYE BHYO, KĪLI KĪLAYA *on the hearts of the enemies* MĀRAYA HŪṀ PHAṬ. And at the end of that, one should finish off with just the enemies' names, whatever they may be. Furthermore, one should practise the former meditations (*sevā*) in reliance upon a statue or painting, and one should engage in the latter practice (*upasevā*) with no support.[404] [481] Reciting the *mantra* in that way, signs of success will come in the form of the ability to cause wood to split, stone to shatter, fire to ignite, and living beings to die.

(*Sādhanā*): When those signs have arisen, (A:) one may engage the Mother goddesses in rites of pressing down/(B:) one may be assisted by the Mother goddesses: MAMA SURU SURU BHYO, MAMA MURU MURU BHYO, KAṬAṄKAṬE, *striking down upon the hearts of the enemies* BHYO, to be recited when hurling the magic items of sorcery. *Despatching a blood weapon upon the hearts of the enemies* BHYO, adding those words when despatching the *zor*. *May the hearts of the enemies be paralysed* STAMBHAYA NAN, reciting this when pressing down upon them. Following that, one should combine the higher *mantra* with the lower *mantra* and recite the two together: (A:) MA MA NYAG KĀRA/(B:) MATAṀ NYA KARA, MAMA DHADDHI MAMA ŚĪGHRAṀ KĀRAYE *striking down upon the hearts of the enemies* BHYO. One should recite that in the manner of rolling thunderbolts. All of those *mantra* are efficacious.

---

[404] *rten dang 'bral bar*. A: *rten dang 'brel bar*, 'connected with a support (statue or painting).'

Next, engaging in the practice of *mahāsādhanā*: MAMA SURU SURU THUN BHYO, MAMA MURU MURU THUN BHYO, MAMA KAṬAṄKAṬE, *striking down upon the hearts of the enemies* BHYO, MATAṀ NYA KARA MAMA DHADDHI MAMA ŚĪGHRAṀ KĀRAYE *striking down upon the hearts of the enemies* BHYO. And one should augment that recitation just as was done with the razor *mantra* above. When, in dreams there arise such signs as felling trees, harvesting juicy fruit, and killing an army with weapons, one should attach [these *mantra*] to the upper tenfold assembly [of wrathful kings]. TATHĀYA TATHĀYA HŪṀ PHAṬ, HASAYARA HRĪḤ DAṆḌA HŪṀ PHAṬ, ŚĪGHRAM ĀNAYE HŪṀ [482] PHAṬ, JVALAPAYA JVALAPAYA HŪṀ PHAṬ, ĀVEŚAYA ĀVEŚAYA HŪṀ PHAṬ, BIDAYA BIDAYA HŪṀ PHAṬ. Reciting these words, one should engage in the five deeds: Killing by implantation of the *kīla*, killing by hurling the enchanted articles of sorcery, killing by hurling the magical *zor*, [181] killing by pressing down, and killing by burning in the sacrificial fire.

With regard to the first of these, killing by implantation of the *kīla*, it is written in the *tantra*:

> Merely tormenting [the enemy] at the time of the ritual service,
> And merely showing the tip (the sharp point of the *kīla*) at the time of the accomplishment,
> One is like a fearless Mongol warrior (*hor pa*) at the time of the great accomplishment.

Assenting with this statement, one should anoint the *kīla* with uterine blood and various poisons and fumigate it with black frankincense and black mustard seeds. Then, reciting OṀ VAJRAKĪLI KĪLAYA NAMAḤ SAMANTAKĀYAVĀKCITTAVAJRA NAN *So-and-so* MĀRAYA HANA HANA HŪṀ PHAṬ, one should take the *kīla* of Krodhavijaya and strike the two eyes. At that, the enemy's eyes becoming diseased, he will die. Then, in turn, one should add all of these to the Kīla *mantra*: DAHA DAHA HŪṀ PHAṬ. With this, one should take the *kīla* of the wrathful king Nīladaṇḍa and strike the nose. The enemy's nose and face being broken by that, he will inevitably die. PACA PACA HŪṀ PHAṬ. With this, one should take the *kīla* of Yamāntaka and strike the two ears. Thus his brain will ooze out and he will surely die. [483] MATHA MATHA HŪṀ PHAṬ. With this, one should take the *kīla* of Acalanātha and strike the navel. Thus his intestines will be split open and he will surely die. JVALA JVALA VAJRA. With this, one should take the *kīla* of Hayagrīva and strike the tongue. Then he will surely die of a swollen tongue. SURU SURU VAJRA. With this, one should take the *kīla* of Aparājita and strike the genitals. His genitals becoming swollen, he will inevitably die. MURU MURU VAJRA. With this, one should take the *kīla* of Amṛtakuṇḍalin and strike the shoulders. By this, his forearms will become crippled and he will inevitably die. KAṬAṄKAṬE JAYE VIJAYE VAJRA. With this, one should take the *kīla* of Trailokyavijaya and strike the head. His head being painfully pierced by that, he will surely die. AJITE APARĀJITE VAJRA. With this, one should take the *kīla* of Hūṁkāra and strike the crown of the head. His head will then become sick and he will surely die. MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ. With this, one should take the *kīla* of Mahābala and strike the soles of the feet. Thus his knee joints will shrivel up and he will inevitably die. After that one should take the *kīla* of the four goddesses who guard the gates [182] and kill by striking the four reservoirs of the body. And one should also transfix him with the six irresistible *kīla*.

Next, for the rite of killing by hurling the enchanted articles of sorcery: One requires the fruit of salvinia (*thar nu*), black mustard seed, *shangs tshe* (?),[405] iron filings, frankincense, and the dried blood of one who has died of a fatal disease. [484] If [the effigy] is bombarded with these whilst one recites the above *mantra*, the enemy will certainly sicken and die. Alternatively, if one fills the skull of a person killed by a bolt of lightning with salvinia root, meteoric iron, the heart of a frog, and the bones of a male leper, he will inevitably die of leprosy if this is hurled at him with *mantra*. Or, again, if the skull of a person whose family lineage was cut when he or she was killed by poison is filled with the dried blood of a man who has died of a fatal male disease, black mustard seed, sulphur, powdered iron, and powdered copper, bombarding [the effigy with this] will certainly cause the victim to contract a fatal male disease and die. Also, filling the skull of a leper with the blood of an imbecile, black mustard seed, black sesame seed, black frankincense, powdered copper, powdered iron, and powdered stone, if this is thrown [at the effigy], the victim will inevitably go insane and die.

Then, if one wishes to slay the enemy by hurling the magical *zor*: One should fill a newly-made triangular earthenware pot with black aconite, *ra dug pha* (?), medicinal *sug pa/srub ka*, salvinia, and the blood of one who has died of virulent poison. Then, reciting the *mantra*, if this is violently hurled [towards the enemy] while the wind is blowing in the same direction, the enemy will certainly die of 'swelling sickness' (tumors, dropsy) or poison. Also, if one empowers [the weapon] and hurls it with the blood of hybrid yaks (*mdzo* and *rtol*) and the blood of a young mule, the blood of a woman who died in childbirth, and the blood of a widow who died of an infectious disease, [the victim] will surely die of infection. Again, filling the horn of a wild ox with the blood of one who has died of an over-abundance of bile, the blood of a black horse, and the blood of a black goat (*ra rog*), [485] if this is hurled, he will certainly die of bilious disorder. Also, having prepared a cavity for the weapon (*zor kong*) [on a dish of] powdered iron, powdered copper and black mustard, if a leather container is filled with the blood of someone who died by the sword, the blood of a woman who died in childbirth, and the blood of either a Buddhist or Bonpo priest who died of an infectious disease, if this is hurled, the victim is sure to die by the sword.

With regard to killing by pressing down: Having overpowered the effigy with all six rites,[406] one should place it in the skull of a hybrid yak (*mdzo*) and wrap it around with the loincloth of a lunatic. [183] This should then be pressed down beneath the threshold stone of a temple. Beating it with the right shoulder of one who has been slain by the sword, the victim will surely go insane and die. Alternatively, placing the effigy within the skull of a male musk deer and wrapping it in the loincloth of someone who has been killed by a horse, pressing it down beneath a steep cliff (*gad pa*), the victim will surely die in an avalanche. Also, placing the effigy within the skull of one who was the last of his family line and wrapping it in the loincloth of a widow, burying it beneath a crossroads will certainly cause the victim to be devoured by wild beasts. Again, placing the effigy within the skull of a fool who died by drowning and wrapping it in the loincloth of an imbecile, burying it beneath a collapsed cave on a mountain slope will certainly cause the victim to die of impurity. And again, inserting the effigy into the hollow of a tortoise shell and wrapping it in the skin of a black snake, if this is buried at the meeting of three valleys, the victim will die of leprosy. Of this there is no doubt. Furthermore: Pressing down upon [enemies] of the *kṣatriya* caste is to be performed in the skull of a wolf at the base of a river bridge. [486] Pressing down upon noble members of the aristocracy is to be performed in the skull of a musk deer at a cross-roads. Pressing down upon evil sorcerers should be done in the skull of one whose family line has deceased, at a deserted ancient site where *dam sri* demons now roam. Pressing down upon (B: women,) young children and infants is to be performed in the skull of an antelope, near the base of a solitary tree. Even though all of those rites will slay [the opponent], with regard to the phase of the moon:[407] The slaying of a *kṣatriya* should be performed in the month of Vaiśākha (the last month of spring), at the time of no moon. The slaying of a *brahmaṇa* or member of the nobility should be performed in the month of Śrāvaṇa (the last month of summer), at the time of no moon. The slaying of an animated corpse (*vetāla*) or practitioner of black magic should be performed in the month of Kārtika (the last month of autumn), at the time of no moon. The slaying of a simpleton, woman or young child should be performed in the month of Māgha (the last month of winter), at the time of no moon. And, as for the time of day: One should slay a king or lord during the second half of the night. One should slay a *brahmaṇa* or member of the nobility at midnight. One should slay a practitioner of black magic at a time when the sun is decidedly red. One should slay simpletons, women and young children in the middle of the day.

---

[405] Cf above, note 303.

[406] See above, p.223 *ff*.

(d) The result of slaughtering the enemies and obstructors with carefully constructed material *kīla* is that one attains the three bodies of a buddha, as explained in the *tantra*. These are the solemn declarations of the Lotus King (Padmasambhava). They were given by him to his consort Ye-shes mtsho-rgyal, princess of mKhar-chen.

That completes the instructions on the four types of *kīla*. *maṅgalaṁ*

---

[407] Ms A has a lacuna of several lines in this section.

The three groups of malign *mantra*

With regard to what is said concerning the 18 malign *mantra* in three groups of six [487] by means of which the *ḍākinī* may truly be set to their tasks, it is written in the *mūlatantra* of *Vajra Wrath*:

> The general heart [*mantra*] of the Great Glorious One
> I reveal for the ritual service (*sevā*).
> The wrathful assembly of that one
> I reveal for the ritual of accomplishment (*sādhanā*).
> The six hidden *mantra* for the rite of implantation
> [184] I reveal for the ritual activities (*las sbyor*).
> The three called DHADDHI, assembly (*'dus pa*), and combined
> (*bsdu yig*)
> I reveal as malign *mantra*.

Thus they are explained.

In our system, the outer one among those is the DHADDHI *mantra* which has six aspects: For each one of the oath-bound ones there is a body *mantra*, a speech *mantra*, a mind *mantra*, a noble qualities *mantra*, an activity *mantra*, and a general *mantra* in which they are all rolled into one. These are the six.

With regard to the first of these, the body *mantra*:[408] OṀ VAJRAKĪLI KĪLAYA KĀYAVAJRA NAN, JVALA JVALA PRAJVALA PRAJVALA SUTA SUTA SARVA NASAPANAYE, MURU MURU VAJRA, SURU SURU VAJRA, JVALA JVALA VAJRA, MATHA MATHA VAJRA HŪṀ PHAṬ. This is the body *mantra* of the four Śvanmukhā goddesses. OṀ VAJRAKĪLI KĪLAYA KĀYAVAJRA NAN, JVALA JVALA PRAJVALA PRAJVALA SUTA SUTA SARVA NASAPANAYE, JAYE VIJAYE AJITE APARĀJITE KAṬAṄKAṬE SVĀHĀ. [488] This is the body *mantra* of the four *bhūmipati* sisters (bSe-mo). OṀ VAJRAKĪLI KĪLAYA KĀYAVAJRA NAN, JVALA JVALA PRAJVALA PRAJVALA SUTA SUTA SARVA NASAPANAYE, DHADDHI MAMA KARMA IDAṀ, MATAṀ NYA KARA MAMA VAŚAṀ KURU HŪṀ PHAṬ. This is the body *mantra* of the four Mahātmā goddesses.

And with regard to speech *mantra*: OṀ VAJRAKĪLI KĪLAYA VĀKVAJRA NAN, SARVADUṢṬĀN HRIḤ ŚODHAYA, SURU SURU MURU MURU JVALA JVALA MATHA MATHA HŪṀ PHAṬ. This is the speech *mantra* of the four Śvanmukhā goddesses. OṀ VAJRAKĪLI KĪLAYA VĀKVAJRA NAN, SARVADUṢṬĀN HRIḤ ŚODHAYA, JAYE VIJAYE AJITE APARĀJITE KAṬAṄKAṬE HŪṀ PHAṬ. This is the speech *mantra* of the four *bhūmipati* sisters. OṀ VAJRAKĪLI KĪLAYA VĀKVAJRA NAN, SARVADUṢṬĀN HRIḤ ŚODHAYA, DHADDHI MAMA KARMA IDAṀ, MATAṀ NYA KARA, MAMA VAŚAṀ KURU HŪṀ PHAṬ. This is the speech *mantra* of the four Mahātmā goddesses.

---

[408] All *mantra* are more or less corrupt throughout in both mss and thus the readings which follow are uncertain. Ms A especially has many lacunae.

With regard to mind *mantra*: OṀ VAJRAKĪLI KĪLAYA CITTAVAJRA NAN, CHINDA CHINDA SURU SURU MURU MURU JVALA JVALA MATHA MATHA HŪṀ PHAṬ. This is the mind *mantra* of the four Śvanmukhā goddesses. [185] OṀ VAJRAKĪLI KĪLAYA CITTAVAJRA NAN, CHINDA CHINDA JAYE VIJAYE AJITE [489] APARĀJITE KAṬAṄKAṬE HŪṀ PHAṬ. This is the mind *mantra* of the four *bhūmipati* sisters. OṀ VAJRAKĪLI KĪLAYA CITTAVAJRA NAN, CHINDA CHINDA DHADDHI MAMA KARMA IDAṀ, MATAṀ NYA KARA, MAMA VAŚAṀ KURU HŪṀ PHAṬ. This is the mind *mantra* of the four Mahātmā goddesses.

And the virtuous qualities *mantra*: OṀ VAJRAKĪLI KĪLAYA SAMANTAVIŚUDDHAYE, BETA BETA SURU SURU MURU MURU JVALA JVALA MATHA MATHA HŪṀ PHAṬ. This is the qualities *mantra* of the four Śvanmukhā goddesses. OṀ VAJRAKĪLI KĪLAYA SAMANTAVIŚUDDHAYE, BETA BETA JAYE VIJAYE AJITE APARĀJITE KAṬAṄKAṬE HŪṀ PHAṬ. This is the qualities *mantra* of the four *bhūmipati* sisters. OṀ VAJRAKĪLI KĪLAYA SAMANTAVIŚUDDHAYE, BETA BETA DHADDHI MAMA KARMA IDAṀ, MATAṀ NYA KARA, MAMA VAŚAṀ KURU HŪṀ PHAṬ. This is the qualities *mantra* of the four Mahātmā goddesses.

The activities *mantra*: OṀ VAJRAKĪLI KĪLAYA MĀRAYA MĀRAYA, SURU SURU VAJRA MURU MURU VAJRA JVALA JVALA VAJRA MATHA MATHA VAJRA HŪṀ PHAṬ. This is the activities *mantra* of the four Śvanmukhā goddesses. OṀ VAJRAKĪLI KĪLAYA MĀRAYA MĀRAYA, JAYE [490] VIJAYE AJITE APARĀJITE KAṬAṄKAṬE HŪṀ PHAṬ. This is the activities *mantra* of the four *bhūmipati* sisters. OṀ VAJRAKĪLI KĪLAYA MĀRAYA MĀRAYA, DHADDHI MAMA KARMA IDAṀ, MATAṀ NYA KARA, MAMA VAŚAṀ KURU HŪṀ PHAṬ. This is the activities *mantra* of the four Mahātmā goddesses.

And if one rolls these all together in general: OṀ VAJRAKĪLI KĪLAYA JAḤ HŪṀ VAṀ HOḤ KAṬAṄKAṬE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANĪYE, SARVAVIGHNĀN BAṀ HŪṀ PHAṬ.

That concludes the outer ritual of attainment (the DHADDHI).

As for the inner rite of the assembly [of goddesses], competence in this has six aspects: The *mantra* which presses down upon the head, the essential *mantra* of generation, the small nail of the essential life force, instigating [the goddesses] to complete their tasks, the master of rites' *mantra* of slaughter, and the concluding [186] summary.

First of all, [pressing down upon their heads,] one should append the words OṀ VAJRAKĪLI KĪLAYA MOHAGAYA to all [of the above].

Secondly, the essential *mantra* of generation: HE HE HE HE gives rise to the four Śvanmukhā goddesses together with ŚVANMUKHĪ HŪṀ, ŚIVĀLUMUKHĪ HŪṀ, SṚGĀLAMUKHĪ HŪṀ, KUKKURAMUKHĪ HŪṀ. BHYO BHYO BHYO BHYO gives rise to the four Mahātmā goddesses with OṀ REMATĪ JA JA HŪṀ, REMAJŪ JA JA HŪṀ, REMADU [491] JA JA HŪṀ, REMAJĀ JA JA HŪṀ. HA HA HA HA gives rise to the four bSe-mo sisters with OṀ KUNMANDARI HŪṀ, CAMUNDHARI HŪṀ, KAṄKADHARI HŪṀ, KHAḌGADHARI HŪṀ.

Thirdly, with regard to the essential life force: OṀ ŚVANMUKHA ŚIVĀLUMUKHA SṚGĀLAMUKHA KUKKURAMUKHA OṀ SUTṚPAYA PARACITTA YOGEŚVARA YAMACITTA HŪṀ HŪṀ PHAṬ rBAD rBAD is the essential life force of the four Śvanmukhā goddesses. OṀ REMATĪ JAḤ REMAJŪ JAḤ REMADU JAḤ REMAJĀ JAḤ OṀ SUTṚPAYA PARACITTA YOGEŚVARA YAMACITTA HŪṀ HŪṀ PHAṬ rBAD rBAD is the essential life force of the four Mahātmā goddesses. OṀ KUNMANDARI CAMUNDHARI KAṄKADHARI KHAḌGADHARI OṀ SUTṚPAYA PARACITTA YOGEŚVARA YAMACITTA HŪṀ HŪṀ PHAṬ rBAD rBAD is the essential life force of the four bSe-mo goddesses.

Fourthly, the *mantra* instigating them to complete their tasks: OṀ ŚVANMUKHA ŚIVĀLUMUKHA SṚGĀLAMUKHA KUKKURAMUKHA OṀ VAJRAMUKHA MUṢṬIGṚHṆA KAVIRA PHAṬ ĀVEŚAYA PHAṬ MENĪ KUNTHALI BAṀ THUṀ rBAD KHARVA TIMIRA rBAD rBAD compels the four Śvanmukhā goddesses to work. [492] OṀ REMATĪ JAḤ REMAJŪ JAḤ REMADU JAḤ REMAJĀ JAḤ OṀ VAJRAMUKHA MUṢṬIGṚHṆA KAVIRA PHAṬ ĀVEŚAYA PHAṬ MENĪ KUNTHALI BAṀ THUṀ rBAD KHARVA TIMIRA rBAD rBAD urges the four Mahātmā goddesses to fulfil their duties. OṀ KUNLENDARI CAMUNDHARI KAṄKADHARI KHAḌGADHARI OṀ VAJRAMUKHA MUṢṬIGṚHṆA KAVIRA PHAṬ ĀVEŚAYA PHAṬ MENĪ KUNTHALI BAṀ THUṀ rBAD KHARVA TIMIRA rBAD rBAD sets the four bSe-mo goddesses to their tasks.

Fifthly, the *mantra* of slaughter: OṀ ŚVANMUKHA ŚIVĀLUMUKHA SṚGĀLAMUKHA KUKKURAMUKHA A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ OṀ NĀGARĀJA CAPALA A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ ŚAŚU (or: ŚUG ŚUG) RAKṢA CALAPA A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ ĀVEŚAYA A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ *eat the hearts and drink up the heart blood of the corpses of dead humans* KAṄKA *you wild flesh-eaters* YARATA PARATOṢALA TRI KHRIM HŪṀ PHAṬ is the *mantra* of slaughter for the four Śvanmukhā goddesses. [187] OṀ REMATĪ JAḤ REMAJŪ JAḤ REMADU JAḤ REMAJĀ JAḤ A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ OṀ NĀGARĀJA CAPALA A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ [493] ŚUG ŚUG RAKṢA CALAPA A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ ĀVEŚAYA A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ *eat the hearts and drink up the heart blood of the corpses of dead humans* KAṄKA *you wild flesh-eaters* YARATA PARATOṢALA TRI KHRIM HŪṀ PHAṬ is the *mantra* of slaughter for the four Mahātmā goddesses. OṀ KUNMANDARI CAMUNDHARI KAṄKADHARI KHAḌGADHARI A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ OṀ NĀGARĀJA CAPALA A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ ŚUG ŚUG RAKṢA CALAPA A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ ĀVEŚAYA A NṚ TRI MĀRAYA AṄKUŚA JAḤ JAḤ *eat the hearts and drink up the heart blood of the corpses of dead humans* KAṄKA *you wild flesh-eaters* YARATA PARATOṢALA TRI KHRIM HŪṀ PHAṬ is the *mantra* of slaughter for the four bSe-mo goddesses.

Sixthly, the concluding summary: ŚĪGHRAṀ KĀRAYE MĀRASENAPRAMARDANĪYE SARVAVIGHNĀN BAṀ HŪṀ PHAṬ. This should be appended at the end of all.

That concludes the teachings on the inner rite of the assembly (*'dus pa*).

The secret rite of the combined tradition of practice has six sections: The *mantra* that instigates the action, the *mantra* that assigns the task, the *mantra* that quickly causes the signs of accomplishment to appear, the *mantra* that drives to ruin (*ar gtad, uccāṭana*), [494] the *mantra* that binds the mouth and slays, the *mantra* that rolls the basis and the heart into one.

The first of these, the *mantra* that instigates the action, is the hurling weapon (*zor*). Accomplishing the Rematī goddesses which are four poisons, one should dispatch the magic hurling weapon with HŪṀ MAMA (Rematī) VAŚAṀ KURU (virulent poison) MATAṀ NYA KARA (Remadu) IDAṀ (goat poison) DHADDHI MAMA (Remajā) KARMA (poison aconite) ŚĪGHRAṀ (Remajū) KĀRAYE (wolf poison) ANURAKṢASI BHYOḤ (Īśvarī) ZOR BHYOḤ (the razor). Accomplishing the Śvanmukhā goddesses by means of four stones, one should dispatch the magic hurling weapon with OṀ MAMA (the iron wolf) MATHA MATHA VAJRA (iron ore) MAMA JVALA JVALA (the vixen) VAJRA (copper ore) MAMA (golden wild hill-dog) SURU SURU VAJRA (gold ore) MAMA MURU (bitch) MURU VAJRA (rocks for hurling) ANURAKṢASI BHYOḤ ZOR BHYOḤ. [188] Accomplishing the bSe-mo goddesses by means of four kinds of blood, one should dispatch the magic hurling weapon with MAMA RAKṢA (Ya-byin, daughter of Māra, sword blood) KAṬAṄKAṬE ANURAKṢASI BHYOḤ (De-byin, daughter of the planetary demons, dog blood) VIJAYE CATRIYA (bSe-byin, daughter of the *btsan* demons) MACITRI (horse blood) NĀGARAKṢA (Phag-byin, daughter of the *nāga*) APARĀJITE (blood of a *mdzo*) MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ (*kiṁkāra*) ZOR BHYOḤ. Whatever the rite being performed, it is necessary to summon [the power of the goddessses into] the various hurling weapons.

Secondly, the task to be assigned is the act of suppression. The Rematī group [495] is assigned to poison: HŪṀ MAMA VAŚAṀ KURU MATAṀ NYA KARA IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE STAMBHAYA NAN. And the Śvanmukhā goddesses press down with four stones: OṀ MAMA MATHA MATHA VAJRA MAMA JVALA JVALA VAJRA MAMA SURU SURU VAJRA MAMA MURU MURU VAJRA STAMBHAYA NAN. And the bSe-mo sisters are assigned the blood: OṀ MAMA RAKṢA KAṬAṄKAṬE TRIŚUCAYA VIJAYE CATRIYA MACITRI NĀGARAKṢA APARĀJITE MĀRASENAPRAMARDANĪYE STAMBHAYA NAN.

Thirdly, even when the rite is long and drawn-out, signs of accomplishment quickly appear by means of the *homa* rite when the various poisons of the Rematī goddesses are obtained and offered in the sacred fire: HŪṀ MAMA VAŚAṀ KURU MATAṀ NYA KARA IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE JVALA AGNE. And the rocks of the Śvanmukhā goddesses are burned with: OṀ MAMA MATHA MATHA VAJRA MAMA JVALA JVALA VAJRA MAMA SURU SURU VAJRA MAMA MURU MURU VAJRAM ANURAKṢASI BHYOḤ JVALA AGNE. And four kinds of blood are burned in honour of the bSe-mo sisters: OṀ MAMA RAKṢA KAṬAṄKAṬE TRIŚUCAYA VIJAYE CATRIYA MACITRI NĀGARAKṢA APARĀJITE MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ JVALA AGNE.

Fourthly, if the rite is not performed, with regard to driving to ruin [496] it is stated in the *tantra*:

> Slaying by the purity of one's own nature and
> Slaying by the purity of ferocity and
> Pure slaying in the manner of *btsan* demons.

With regard to what is said here, [189] the slaying by one's own nature refers to the fundamental state/natural condition (*rnal ma*). Slaying by ferocity refers to troubled confusion. And slaying in the manner of *btsan* demons is the averting rite. In the *mūlatantra* it is written:

> When signs of power in the averting rites arise
> One should turn away with the root heart [*mantra*] of each in turn.
>
> When one recites the averting seed-syllables ten thousand times,
> This is the supreme method of driving to ruination
> By which even Vajradhara himself would be destroyed.

'Troubled confusion' here refers to the *mantra* by which the goddesses are driven to ruin: OṀ VAJRAKĪLI KĪLAYA HŪṀ KURU MAMA ŚAṀVA IDAṀ MATAṀ NYA KARA MAMA KARMA DHADDHI KĀRA ŚĪGHRAṀ YE RAKṢASI BHYOḤ (M)ANU is for the Mahātmā goddesses. VAJRA OṀ MATHA MATHA MAMA VAJRA MAMA JVALA JVALA VAJRA MAMA SURU SURU VAJRA MAMA MURU MURU SI BHYOḤ ANURAKṢA is for the Śvanmukhā goddesses. And KAṬAṄKAṬE RAKṢA MAMA VIJAYE TRIŚUCAYA MATRICI CATRIYA APARĀJITE RAKṢANĀGA is for the four bSe-mo sisters.

Fifthly, when reversing the semen, the *mantra* that binds the mouth and slays is recited in conjunction with the rite of averting: RUKU ŚAṀVA MAMA HŪṀ [497] DAṀ I RAKA NYA TAṀMA KARMA MAMA DDHIDHA YERAKĀ GHRAṀŚĪ BHYOḤ SIṢARAK NUMA slays by means of the four Rematī goddesses. VAJRA THAMA THAMA MAMA OṀ VAJRA LAJVA LAJVA MAMA VAJRA RUSU RUSU MAMA VAJRA RUMU RUMU MAMA BHYOḤ SIṢARAK NUMA slays by means of the Śvanmukhā goddesses. And ṬEKAṬAṄKA ṢARAK MAMA YEJAVI YACAŚUTRI TRICIMA YATRICA TEJIRĀPA A ṢARAKNĀGA PHAṬ HŪṀ YENĪDAMARPRANASERAMĀ slays by means of the four bSe-mo sisters.

Sixthly, the *mantra* that rolls the basis and the heart into one: OṀ VAJRAKĪLI KĪLAYA JAḤ HŪṀ VAṀ HOḤ KAṬAṄKAṬE JAYE VIJAYE AJITE APARĀJITE MĀRASENA-PRAMARDANĪYE SARVAVIGHNĀN BAṀ HŪṀ PHAṬ. One recites this.

That completes the combined tradition of practice which was determined in the mind of the Lotus King. It was given by him to his consort, the princess of mKhar-chen.

Implantation of the *kīla* in conformity with the 18 great traditions of slaughter

Implantation of the *kīla* in conformity with the 18 great traditions of slaughter results in liberation. [190] This is discussed under six headings: (i) Slaughter by extirpating the primal ground of consciousness, (ii) slaughter by purifying the doors to rebirth of the five defilements, (iii) slaughter by purifying the eight bases of consciousness, (iv) slaughter by equalizing the opposing poles of virtue and vice, (v) slaughter by means of the magical curses of the seven Mother goddesses, and (vi) slaughter by means of the *kīla* of the ten wrathful kings. [498] For each of the above there is a separate blessing of the *kīla*, a separate invocation whilst rolling the *kīla*, a separate *mantra* recitation, and a separate subsequent rite of thanksgiving, these four.

(i) Rolling the *kīla* which slays by extirpating the primal ground of consciousness, one recites OṀ LAṀ and twists the chief *kīla* of the *maṇḍala* into the brain. One performs the invocation by reciting "The time of the great *samaya* has come!"[409] and the *mantra*: OṀ VAJRAKĪLI KĪLAYA NAMA SAMANTAVIŚODHAYA BERA BERA HŪṀ PHAṬ. OṀ VAJRAKĪLI KĪLAYA BIṬAYA BIṄ BIṄ HŪṀ PHAṬ. OṀ VAJRAKĪLI KĪLAYA DURU DURU (A:) UCCAMAHĀKRODHA/(B:) UCCHUṢMAKRODHA HŪṀ PHAṬ. OṀ VAJRAKĪLI KĪLAYA SARVADUṢṬĀN HŪṀ PHAṬ. OṀ VAJRAKĪLI KĪLAYA JVALAPAYA JVALAPAYA HŪṀ PHAṬ. All six sections here follow the same pattern.

(ii) [Rolling the *kīla* which slays by] purifying the doors to the rebirth of the five defilements, one performs the invocation by reciting "All those obstructors who would interrupt the attainment of *siddhi*"[410] and OṀ VAJRAKĪLI KĪLAYA PARAVIDYAṀ CHINDA CHINDA HŪṀ PHAṬ. *So-and-so* CHINDA CHINDA HŪṀ PHAṬ. KAṬAṄKAṬE IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ NṚ TRI. OṀ VAJRAKĪLI KĪLAYA PARAVIDYAṀ CHINDA CHINDA HŪṀ PHAṬ. *So-and-so* BINDA BINDA HŪṀ PHAṬ. KAṬAṄKAṬE IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE JAYE VIJAYE AJITE APARĀJITE [499] MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ NṚ TRI. OṀ VAJRAKĪLI KĪLAYA PARAVIDYAṀ CHINDA CHINDA HŪṀ PHAṬ. *So-and-so* GṚHṆA GṚHṆA HŪṀ PHAṬ. KAṬAṄKAṬE IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ NṚ TRI. [191] OṀ VAJRAKĪLI KĪLAYA PARAVIDYAṀ CHINDA CHINDA HŪṀ PHAṬ. *So-and-so* HANA HANA HŪṀ PHAṬ. KAṬAṄKAṬE IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ NṚ TRI. OṀ VAJRAKĪLI KĪLAYA PARAVIDYAṀ CHINDA CHINDA HŪṀ PHAṬ. *So-and-so* BINDHA BINDHA HŪṀ PHAṬ. KAṬAṄKAṬE IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ NṚ TRI.

---

[409] See above, note 173.

[410] See above, note 187.

(iii) [Rolling the *kīla* which slays by] purifying the eight bases of consciousness, one invokes the slaves and servants[411] and says OṀ VAJRAKĪLI KĪLAYA PARAVIDYAṀ CHINDA CHINDA HŪṀ PHAṬ. *So-and-so* DAHA DAHA HŪṀ PHAṬ. KAṬAṄKAṬE IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ NṚ TRI. OṀ VAJRAKĪLI KĪLAYA PARAVIDYAṀ CHINDA CHINDA HŪṀ PHAṬ. *So-and-so* PACA PACA HŪṀ PHAṬ. KAṬAṄKAṬE IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ [500] NṚ TRI.

(iv) [Rolling the *kīla* which slays by] equalizing the opposing poles of virtue and vice, one performs the invocation with the words, "All those who behave arrogantly with angry minds!"[412] and OṀ VAJRAKĪLI KĪLAYA PARAVIDYAṀ CHINDA CHINDA HŪṀ PHAṬ. *So-and-so* SARVA ĀNAYA HŪṀ PHAṬ. KAṬAṄKAṬE IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ NṚ TRI. OṀ VAJRAKĪLI KĪLAYA PARAVIDYAṀ CHINDA CHINDA HŪṀ PHAṬ. *So-and-so* TATHĀYA TATHĀYA HŪṀ PHAṬ. KAṬAṄKAṬE IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ NṚ TRI.

(v) [Rolling the *kīla* which slays by means of] the magical curses of the seven Mother goddesses begin with the evocation "Anyone who transgresses against the secret *vajra* instructions"[413] and the *mantra*: OṀ VAJRAKĪLI KĪLAYA PARAVIDYAṀ CHINDA CHINDA HŪṀ PHAṬ. *So-and-so* MAMA VAŚAṀ KURU MATAṀ NYA KARA. KAṬAṄKAṬE IDAṀ DHADDHI MAMA KARMA ŚĪGHRAṀ KĀRAYE JAYE VIJAYE AJITE APARĀJITE MĀRASENAPRAMARDANĪYE HŪṀ PHAṬ NṚ TRI.

(vi) [Rolling the *kīla* which slays by means of] the ten wrathful kings, the invocation is performed with the words "They must be pounded by the blazing *vajra* pestles!"[414] and the *mantra*: OṀ VAJRAKRODHAHŪṀKĀRA HŪṀ. GARJA GARJA HŪṀ PHAṬ. *So-and-so* GARJA GARJA HŪṀ PHAṬ. With this *mantra* and the rest [pertaining to the ten wrathful kings], [the enemy] should be completely transfixed.

This teaching which was determined in the mind of the Lotus King was given by him to his consort, the princess of mKhar-chen. It is completed.

◆

---

[411] Perhaps with the line given above in note 175.

[412] See above, note 189.

[413] See above, note 210.

[414] See above, note 202.

Tantra, āgama and *upadeśa*
Root texts, transmitted precepts and oral instructions

HOMAGE TO THE GLORIOUS VAJRAKUMĀRA

In the *rGyud dkar po gnas lung* [501] it is written:

> Kīla is the king of root texts (*tantra*), [192]
> Kīla is the *guru* of the transmitted precepts (*āgama*),
> Kīla is the true meaning of the oral instructions (*upadeśa*).

Compared with others in the 18 sections of the *tantra* class, the *tantra* of Vajrakīla have the most profound and extensive teachings of all. Concerning Vajrakīla there are also a great number of transmitted precepts (*āgama*), said to be superior to the 61 *āgama* [of other deities]. Also, the oral instructions (*upadeśa*) of Vajrakīla contain the core teachings, and these are said to be superior to the 108 *upadeśa* [of other systems].

Firstly, if Vajrakīla is discussed in accordance with the teachings of *tantra*, the explanation is more profound and extensive than those of others in the 18 sections of the *tantra* class. In the beginning its six profundities are explained in terms of the three *kāya* as well as excellent characteristics and enjoyment. In the middle its six profundities are explained in terms of the deeper meaning of the empowerments that endow the life force with freedom from death. In the end its six profundities are explained in terms of the four healing/nourishing properties of offerings and praise.

Secondly, if Vajrakīla is explained in accordance with transmitted precepts (*āgama*), it is not necessary to embellish these teachings with those from elsewhere. As it says in the *rDo rje khros pa rtsa thung*, "Having generated the supreme mind of *bodhicitta*,"[415] and this shows that [the Vajrakīla cycle] transmits precepts on the arousal of *bodhicitta*. Then the line "Please bestow the empowerments and blessings in this place,"[416] shows the bestowal of empowerments. Then the words, "One must generate oneself in the form of the [deity's] body"[417] show that [this teaching] transmits precepts concerning the sealing (*mudrita*) of deity generation. "Meditating upon consciousness as *vajra*"[418] [502] indicates the transmission of precepts concerning meditational *samādhi*. "In order that we may accomplish the Universal Kīla"[419] shows that it transmits precepts concerning the accomplishments (*siddhi*) of practice. "Arises as a drop from the depths of the sky"[420] shows that it transmits precepts concerning the view of infallible perception. "The time of the great *samaya* has come!"[421] indicates the transmission of precepts concerning the sacred oaths that are not to be transgressed. "Through the practice of skilful means for the benefit of living beings"[422] shows that it transmits precepts concerning the conduct of final liberation. "Seize them and strike them down! They must be securely bound!"[423] indicates the transmission of precepts concerning the rite of implantation. "Destroy [them] with the pounding of *vajra* hammers"[424] indicates the transmission of precepts concerning the method of union. "The vow of slaying by compassion"[425] shows that it transmits precepts concerning the 'seven day vow.'[426] The words, "Must have their hearts incinerated on the sharp flames of *vajra* fire!"[427] show that it transmits precepts concerning the inner *homa* rite. [193] "You must accomplish wisdom wrath!"[428] indicates the transmission of precepts concerning the rite of deity installation (*pratiṣṭhā*). These and other citations manifestly fulfill the requirements of the 61 *āgama* or transmitted precepts.[429] The complete series of teachings may be had from one's *guru*.

---

[415] See above, note 210.

[416] *dbang dang byin brlabs 'dir stsol cig.* Cf above, note 162.

[417] See above, note 102.

[418] See above, note 103.

[419] See above, note 163.

[Thirdly:] The oral instructions (*upadeśa*) are 108 in number. The lamas of today, ever since the time of *ācārya* Padmasambhava, recognize that there are 108 of these.

āgama

The first of the *āgama*, or transmitted precepts of our lineage, concerns the precepts of the arousal of *bodhicitta*: The arousal of *bodhicitta* is a general necessity of the Mahāyāna, and it is a particular [503] requisite of the Vajrayāna, the path of secret *mantra*. As for the person who arouses *bodhicitta*, such a person is called either 'a *vidyādhara* of maturation' or 'a *vidyādhara* of manifest reality'[430] and is heir to the buddhas of the three times. When [the vow of *bodhicitta*] is upheld, one becomes a *vidyādhara* with power over the lifespan and attains stability in the *yoga* of both the generation stage and the completion stage. The nature of the arousal of *bodhicitta* is such that all sentient beings are to be established as *vidyādhara* of the great seal. The final result is that both oneself and others attain the status of *vidyādhara* of spontaneous accomplishment and reach the level of Vajradhara on the 13th *bhūmi*.[431]

---

[420] See above, note 76.

[421] See above, note 173.

[422] See above, note 156.

[423] See above, note 191.

[424] *rdo rje tho bas bsgral bar bya.* Cf above, note 207.

[425] See above, note 110.

[426] This rite, introduced to Tibet by Kong-jo, the Chinese bride of Srong-btsan sgam-po, involves a week long dedication of 'the roots of virtue' to a deceased person.

[427] See above, note 204.

[428] See above, note 115.

[429] The transmitted precepts are then taught under these headings in the sections that follow.

[430] See above, note 6.

In order to practise this, the disciple recites:

> We *yogins* who practise the *sādhana*,
> Having generated the supreme mind of *bodhicitta*
> Become heirs to the buddhas of past, present and future.

To which the *guru* responds:

> All those *vidyādhara* who hold the awareness of Vajrakumāra
> Generate the supreme mind of *bodhicitta* and
> Powerfully uphold the oath of its arousal.
> Thus they are heirs to the buddhas of the three times.

And then the pupils make the promise: "Striving from this time onwards, until the essence of awakening has been attained, we will persevere in the practice of the glorious Vajrakumāra. Then *siddhi* will be gained! Then we will act! That is the method! Oh excellent!" This is to be said three times.

Concerning the vow: [504] Knowing all sentient beings to be gods and goddesses, one truly strives for their benefit. In the case of a downfall, one should repent and endeavour to restore it with assiduity. Then one should take the vow once more.

That concludes the transmitted precepts on the arousal of *bodhicitta*.

HOMAGE TO THE GLORIOUS VAJRAKUMĀRA

"Please bestow the empowerments and blessings in this place." Explaining the empowerments has two parts: (a) The instructions and (b) the practice.

(a) Firstly, the instructions. [194] In general, power falls into four categories: The power that is attained even without empowerment is the best, comprising that power which is gained by the mind as a result of correctly realizing the view. Power is not attained, even with the ritual of empowerment, when the *guru* has no lineal instructions and the disciple has no vows. Power attained through empowerment is gained by a disciple who has accepted the vows from a *guru* who possesses the lineal instructions. And one who has not received the empowerments, although the empowerments have been bestowed upon him, and has gained nothing, even though it has all been given, is like someone [whose mind is] completely black.

---

[431] A: 12th *bhūmi*.

In this tradition, moreover, it is said in the instructions concerning the empowerments of Vajrakīla that the earth rites (*bhūmividhi*) are to be performed on the evening of the first day, rites of preparation (*adhivāsana*) are to be performed on the evening of the second day, and the consecration rites (*abhiśeka*) which are the actual bestowal of empowerment take place on the evening of the third day. Earth rituals are carried out in agreement with the general instructions found in the *tantras*. Rites of preparation are here similar to those found elsewhere except that, when drawing the guidelines, one should recite:

> HŪṀ Upon the ground which is an area of spontaneously accomplished primordial great power, we clearly draw the outline of the *maṇḍala* [505] with the hard *vajra* thread (catgut) made of soft intestines (*basuta*).[432] May everything be as it is for the great Vajradhara!

And then, when preparing the ritual flasks, it is said that the blue flask placed in the centre represents Vajrakumāra as the coalescence of all deities in the Vajra family. The white flask set up in the east is the Supreme Son who is the coalescence of all deities in the Buddha family. The golden flask set up in the south is the coalescence of all deities in the Ratna family. The red flask set up in the west is the coalescence of all deities in the Padma family. The green flask set up in the north is the coalescence of all deities in the Karma family. All of these flasks are to be filled with the appropriate substances, bound [with coloured silks] around their necks, and adorned [with twigs and so on] in their mouths.

Then, when the coloured powders are laid down, one says:

> HŪṀ Blessed Vajrakumāra, great in wisdom!
> This *maṇḍala*, the nature of which is spontaneously
> accomplished wisdom
> Is free of creation and dissolution and totally pervades
> the vast expanse.
> Thus I draw the *maṇḍala* of great power.

In the centre, one constructs a dark blue triangle with three red half-moons. Surrounding this is a circle of eight red half-moons and an outer circumference made of white skulls. The [central] raised platform (*gru chad, ārohaṇa*) is green and the [surrounding] areas of the deities are in harmony with the colours of the directions. Then all the *kīla* are to be placed [in their proper places around the

---

[432] *Vajra* thread, *vajrasūtra* = *basmasūtra*, usually a cord spun of human corpse hair and dipped in cremation ash. Although *basuta* looks suspiciously like an abbreviation of *basmasūtra*, and seems unknown to lexicographers, I believe that it stands for intestines.

maṇḍala]. [195] A *bali* offering should be placed in the northeast, 'medicine' (= semen) should be placed in the southeast, offerings for the assembly in the southwest, [506] and 'supreme life' (= blood) should be placed in the northwest. Articles for the vase empowerment should be set out in the east, articles for the secret empowerment in the south, the consort for the empowerment of wisdom-knowledge should be seated in the west, and the requisites for the fourth empowerment should be placed in the north.

Further, throughout the three nights of the empowerment rites, there are ten requisites: There must be the five Supreme Son *kīla* by whom the vase empowerment is to be bestowed, [the *guru*] should meditate upon the *maṇḍala*, [and] should prepare a drawing of the *maṇḍala*, [the disciple] should listen to the *tantra*, receive an explanation of the *tantra*, and [learn to] recite the *mantra*. These ten relate to the bestowal of the vase empowerment. For the secret empowerment in the south, also, there are ten requisites: To have the seminal drop from the union of the *guru* and his consort placed upon one's tongue, to be adorned with both the crown ornament and the necklace, to hold both *vajra* and bell, the skull drum and thigh-bone trumpet, and the six irresistible *kīla*. Then one should enjoy a feast of the five meats and five nectars. For the wisdom-knowledge empowerment in the west, there are three requisites: A qualified consort with the appropriate characteristics, a perfect understanding of the *dharmadhātu*, and one's awareness should be firmly established in wisdom. For the word empowerment in the north, there are three requisites: The empowerment should be bestowed by Vajrasattva who is as vast as the endless sky, it should be bestowed as the ultimate intention of the mind of Vajrakumāra, and the bestowal should occur within the *samādhi* of thusness.

(b) Secondly, the practice: At the time of his preparation [for empowerment], the disciple should receive instructions on going for refuge and the arousal of *bodhicitta*. Then he should bathe and his face should be blindfolded. He should cast a flower onto the *maṇḍala* and perform the ritual service [507] up as far as the section 'general offerings to the assembly' (*gaṇacakra*). Then he should make his request for empowerment with the following words:

> HŪṀ [Please listen!] *Guru*, buddha, holder of the *vajra*,
> All the gods of the Universal Vajrakīla and
> Masters who hold the awareness of Vajrakumāra!
> Because we have not attained the complete four empowerments
> We are stuck in the mud of the six destinies of *saṃsāra*
> And wander aimlessly in the deep darkness of ignorance.
> Having seen the great miseries of cyclic existence
> We take refuge in the *guru*, buddha, holder of the *vajra*,
> Protecting lord, chief of the *maṇḍala* deities.
> We beg you to clear away the darkness of unknowing
> With rays of light from the lamp of [your] perfect wisdom.

> We beg you to drag us from the mud of *samsāra*
> With the noose of your compassionate methods.

Thus the disciple should offer up his prayers. Then the *guru* replies:

> HŪṀ You who would hold the awareness of Vajrakumāra
> [196] And accomplish the great methods of secret *mantra*
> Must receive the profound four empowerments in their entirety.
> Those who are eager for the superior empowerments
> Must also cherish the *samaya* vows
> Because those who attain the empowerments but have no commitments
> Sever their own life force and will fall to the Avīci hell for 100,000 aeons.
> Do you, therefore, have the strength to protect the vows?

Thus he questions them and the disciples should then make a promise:

> HŪṀ *Guru* Buddha Vajradhara,
> The commitments of body speech and mind
> We will not renounce even though our lives be at stake.
> [508] We will truly protect the *samaya* vows!

When this has been said, the *guru* replies:

> HŪṀ Listen, you wise sons of the lineage!
> I am going to reveal to you the secret *maṇḍala*.
> The sight of this mighty *maṇḍala*
> Will generate in you today supreme faith.
> May you have reverence and devotion!
> OṀ VAJRAKĪLI KĪLAYA CAKṢUPRAVEŚAYA PHAṬ

Saying this, he unties the blindfold and the disciple gazes at the *maṇḍala*. Then the disciple should say:

> Here in the supreme city of great liberation
> I beg the lord himself to be seated.
> Then, having completed the deeds of a buddha,
> Please bestow here the empowerments and blessings!

In response to this request, the *guru* places the flask in which all buddhas are assembled upon the crown of the disciple's head: OṀ VAJRAKĪLI KĪLAYA MAHĀMAṆḌALA ABHIJÑĀNA (A:) ABHIŚIÑCA/(B:) ABHICĀRYA HŪṀ. OṀ VAJRAKRODHAHŪṀKĀRA HŪṀ MAHĀMAṆḌALA ABHIJÑĀNA ABHIŚIÑCA HŪṀ. With these *mantra* he bestows it fully. And after that, still holding the flask on the crown of the disciple's head, the *guru* says:

> HŪṀ You must meditate upon this great *maṇḍala.*
> You must draw the image of this great *maṇḍala.*
> Do not act for the sake of food and money
> But always act from the principles of enlightenment.

As he says these words, [509] all the deities of the flask dissolve into light. Becoming totally inseparable from the water [in the flask], some of that is poured onto the disciple.

After that, the *guru* bestows the empowerment of listening to the *tantra* and giving an explanation:

> HŪṀ Very good! You wise child of the lineage!
> Listen to this stainless oral tradition.
> Think about it and cultivate it in your mind, these three.
> Do it impeccably, you son of skilful discipline!

And, having said that, he should read aloud the *Vajrakīla-tantra.*

[197] Now the recitation of *mantra*:

> HŪṀ The deity itself is *mantra. Mantra* itself is the deity.
> Between the *mantra* and the deity there is not the slightest difference.
> In the depths of the heart of each wisdom deity
> Abides his own heart *mantra.*
> You should, therefore, recite just this!

When he has said that, the *guru* should bestow upon the disciple the individual *mantra* of every deity in the *maṇḍala.* Then the disciple should swear a sacred oath of commitment.

That concludes the transmitted precepts on the vase empowerment.

Next there is the bestowal of the secret empowerment: Behind a curtain hung up to the south of the *maṇḍala,* the *guru* and his consort arrange their bodies as a placement of deities and the disciple makes the following request to them as they abide there in union:

> HŪṀ I request you please to bestow, fully and completely,
> The secret empowerment in order that I may achieve
> The attainment of the inseparable three *kāya*
> Which is the Universal deity Vajrakīla.

Thus requested, the body of the *guru* melts in the fire of great divine passion and dissolves into liquid,[433] a drop of which is placed upon the tip of the disciple's tongue. If that is not possible, the drops of the male/female deity should be placed on the tongue. After that, [510] [the disciple] is given the head ornament

---

[433] B says: 'dissolves into light.'

(crown of skulls) and necklace of bone. He is given a *vajra* and bell, a skull drum and thigh-bone trumpet, the irresistible six *kīla*, and the five meats and five nectars. And all of them are bestowed with these words of blessing:

> HŪṀ All those who hold the awareness of Vajrakumāra
>   cleave constantly
> To the necklace and crown of the five buddha-families,
> To this *mudrā* of *vajra* and bell,
> And to the teacher, the *vajrācārya*.
> They always beat the skull drum [and blow] the trumpet of
>   human leg.
> They nail down with the six irresistible *kīla*,
> And with a nature that is utterly inexpressible
> They delight in the five meats and five nectars.
> A LA LA HO! Great joy!
>
> Truly enjoy your own nature of utter purity!
> You who are the awareness holders of Vajrakumāra
> Are completely invested with the four empowerments
> With the nectar water of this vase of deities,
> The water that totally alleviates all suffering.
> You must maintain the code of conduct of the secret *samaya*!

Having uttered these words, [the *guru*] then recites the *mantra* of the six *kīla* and thus the secret empowerment is bestowed.

With regard to the bestowal of the wisdom-knowledge empowerment on the western side of the *maṇḍala*: Having attracted to oneself a consort with the appropriate characteristics by means of *mantra*, she should be bathed in fragrant scents. Having transformed her into Dīptacakra, her sex organ is blessed and the sex organ of the male disciple is blessed also. The disciple then makes this request:

> HŪṀ In order that I may realize the deities of the Universal Vajrakīla
> And the indivisible three *kāya*, [511]
> Please bestow upon me, fully and completely,
> This empowerment of wisdom-knowledge!

In response to this, the consort replies SAMAYA HOḤ, and proceeds to offer the secret worship. The male then says SAMAYAS TVAṀ and accepts the secret offerings. [198] OṀ VAJRAKĪLA KĪLAYA DĪPTACAKRA RĀHO 'HAṀ. RĀGAYĀMI. NAMAḤ SARVATATHĀGATĀNURĀGEṆA VAJRASVABHĀVĀTMAKO 'HAṀ.[434] As this is being said, the woman makes her lotus quiver and the man causes his *vajra* to pound and penetrate. Thus Vajrasattva is caused to descend (they become one with

---

[434] Cf above, note 402.

Vajrasattva) and, when that happens, both partners experience a feeling of bliss. There are no words to express that unimaginable pleasure if this is not vividly experienced. The woman perceives a taste like that of sweet mollasses and there arises a distinct sensation of all the defilements being liberated in their own place as the couple are diffused with an understanding of buddhahood. One should learn to recognize these sensations and cultivate them. After that, the *bindu* (the mind of blissful *bodhicitta* in the form of a drop) is led upwards through the various *cakra* (*yantra*) by means of the *prāṇa*, from whence it permeates the whole body in agreement with the general teachings of *tantra*. If the *bindu* is increased so that it becomes larger than the body, the virtues of this are beyond description. This empowerment may also be realized in dependence upon a visualized consort ('a consort made of light').

As for the bestowal of the fourth empowerment on the northern side of the *maṇḍala*:

> HŪṀ All you deities of the Universal Vajrakīla!
> Since everything is gathered within the mind,
> If one gains no control over his own mind, [512]
> How and where will the resultant fruit ever ripen?
> Please bestow the empowerment of recognizing the *dharmakāya*.

The disciple having uttered this request, the *guru* replies:

> All those who hold the awareness of Vajrakumāra
> Have minds which are just like this –
> As vast as the all-pervading sky mind of Vajrasattva.
> Within this very sphere of the *vajradharmadhātu*
> One should meditate upon the *vajra* of consciousness.

And, as he says this, the *guru* should point out the reflection of form in a polished mirror and instruct his disciple to perceive all things in this way, as clear appearances, not to be grasped at as real. Thus he should show the mind of the glorious Vajrakumāra to be the ultimate *samādhi* of thusness, empty and free of ego, a wisdom entirely devoid of mentally elaborated concepts which he does not point out in words but demonstrates by means of symbols. That is the precious empowerment of the word, which is called the fourth empowerment. The four empowerments are unmistaken and uncontrived.

That completes the transmitted precepts on the four empowerments of Vajrakīla.

The complete explanation has been taught in conformity with the practices of the Lotus King.

Now for an explanation of the *mantra* system by means of which one generates the body [in the form of the deity] and applies the seal of authenticity, in accordance with the transmitted precepts:

> One must generate oneself as the embodiment of
> The unbearable form of blazing wrath.

There are three aspects to the embodiment mentioned in this citation: At the outset, one generates oneself as the *samayasattva* [199] and then one must [513] generate the *samādhisattva* [within one's heart]. Summoning the *jñānasattva* to be present within that, one arises as the non-dual deity (*advayasattva*).

Thus one begins by accepting all beings everywhere with love and compassion. Immediately after that, one contemplates the emptiness of all phenomena and then, as soon as he is thought of, one spontaneously arises from that condition in the perfect form of Vajrakumāra. Next, having generated the circle of deities in the *maṇḍala* retinue, one creates a circle of protection, defines the boundaries (*sīmābandha*), confesses all one's misdeeds, and sets out the offerings for the assembly. Those [are the activities] of the pledge being (*samayasattva*).

Next, one meditates on the emptiness of the assembly of wisdom deities. Having meditated on the three *samādhi*, there are three ways in which the beings of the triple *maṇḍala* may be generated: The *yogin* of supreme ability generates them fully in a single moment of perfect mindfulness. The *yogin* of medium ability generates them on the basis of the threefold ritual, and the *yogin* of meagre ability generates them from the four places of origin. With regard to the first, this is simply the miraculous generation of the three *maṇḍala* in their various modes from the state of love and compassion, without the interruption of any discursive thought at all. This excellent method is solely for the generation of the wisdom deities. Secondly, the method of generation by means of the threefold ritual begins with the rite of the seed-syllable of speech. Then there is the rite of the hand symbol of the mind, [514] followed by the rite of the complete generation of the body. These are the three. Thus, the first stage is to meditate clearly upon all the deities in the form of a syllable HŪṀ, each one upon his own seat in the *maṇḍala*. Rays of light then radiate out from those syllables, presenting offerings to the noble ones and fulfilling the purposes of all sentient beings. Gathering back together again, the light rays are absorbed into the syllables which then transform into nine-pronged *vajra* symbols of the mind. Again, rays of light radiate from these and fulfill the aims of both oneself and others. Finally, gathering together again, they become the perfect form of Vajrakumāra and one should meditate with clarity upon his body colour and the insignia in his hands and so on. A similar pattern is followed in meditating upon the remaining deities, from the ten wrathful kings to the four goddesses guarding the *maṇḍala* gateways. By this procedure one completes all the rites of the *utpattikrama* or *yoga* of the generation stage. Thirdly, all sentient beings arise from the four pure places of origin (*catvāro yonayaḥ*) and so, too, the deities of the *maṇḍala* that are their pure symbolic representation, also arise from these four places. Thus, the fundamental *maṇḍala* of the primordial state is generated first of all, through the process of miraculous arising (*upapāduka*). Then, blessing the secret sky of the mother and father Vajrakīla, passionate desire is generated so that a chain of ten HŪṀs is caused to radiate out from that conjoined sky [200] and these are transformed into the ten wrathful kings. This is womb birth (*jarāyuja*). Next, the birth of the 20 animal-headed emanations from the 20 white and red drops constitutes egg birth (*aṇḍaja*). The arising of the 12 protectors of the Kīla doctrines from these is not a process of birth at all, but, once *kāyasiddhi* is accomplished, [these protectors may be] generated in the same way that one accomplishes a shadow and this is equivalent to birth from warmth and moisture (*saṁsvedaja*). [515]

One must not meditate upon the host of deities which have been thus generated, simply according to one's own fancy. Well, then, what is the correct mode of meditation? Their forms, being entirely devoid of self nature, are to be thought of as similar to rainbows in the sky and one should meditate upon them as clear appearances, free of all dichotomizing thought processes, as like the appearances of forms in a mirror.

That concludes the transmitted precepts on the sealing of deity generation.

HOMAGE TO THE *GURU*, THE GLORIOUS VAJRAKUMĀRA

Having established the aggregates as *vajra*,
One should meditate upon the *vajra* of consciousness.

As indicated by these two lines, we will now discuss the *samādhi* of creative meditation in conformity with the transmitted precepts. This has three parts: Meditation on the *yoga* of the generation stage, which is skilful method. Meditation on the *yoga* of the completion stage, which is wisdom. And meditation on *yuganaddha*, which is non-dual.

First of all, it would be a grave mistake to follow only the path of the *yoga* of generation because this leads to rebirth as Rudra or as a god in the realm of desire. It is therefore very important to engage in the methods of the completion stage, and this has four parts: That which has been emanated must be reabsorbed, that which has been assembled must be dissolved, the focus of one's awareness must be 'thusness' itself, and one must persevere in the view. With regard to the first of these: As a result of multicoloured rays of light streaming forth from the syllable HŪṀ which is the life force abiding in the heart of the wisdom being, there arises the clear appearance of a *vajra*. Emanated all around the outside of that is the clear visualization of the *jñānasattva*, and around that is the clearly emanated *maṇḍala* of the primordial condition. [516] Emanated all around that is the clearly visualized circle of wrathful kings in the ten directions and spread around the exterior of these is the clearly visualized *maṇḍala* palace. In all directions around that stand the sentient beings of the triple world. Holding them vividly in mind, one should purify them of defilement. After that, one should present offerings of worship to the buddhas who respond by emanating rays of light which annihilate all trouble-makers. The light rays then return and are reabsorbed into the buddhas. After that there is a spreading of light rays accompanied by the sound of the Kīla *mantra* and when these gather together and return, they strike the *maṇḍala* palace and it dissolves into light. Striking the ten wrathful kings, they also dissolve into light. Then the fundamental *maṇḍala* of the primordial condition is gathered into the *jñānasattva* within one's heart and this, in turn, is aborbed into the *vajra* in his heart. The *vajra* then dissolves into the U vowel at the foot of the syllable HŪṀ which slowly gathers up from below until it is all contained within the reverberating nasal sound of the dot (*anusvāra*) at the top. [201] Then that dot also dissolves away, becoming more and more subtle until it vanishes into emptiness, and at that point the *yogin* should rest his mind in thusness. After that, in a single moment, the triple *maṇḍala* of deities reappears, complete with the divine mansion, and one should exert oneself to maintain this vision. Subsequently, one should hold firmly to the pride of oneself as the deity Vajrakumāra, whether one be walking, standing, sitting or lying down.

Thirdly, with regard to meditation on the indivisible (non-dual) *yuganaddha*: If someone were to ask, "How is this triple indivisibility sealed?" [We reply,] The body [of the deity] is the absence of self-nature (*niḥsvabhāva*) within a manifest appearance of light which is the indivisible unity of clarity (clear appearance) and emptiness. This is the seal of the *nirmāṇakāya*. The speech [of the deity] is the quiescent sound of the Dharma which is the indivisible unity of sound and emptiness. This is the seal of the *saṁbhogakāya*. [517] The mind [of the deity] is great bliss which itself is the indivisible unity of awareness and emptiness. This is the seal of the *dharmakāya*. With regard to the first of these: The best is a pure and perfect contemplation of the deity. Middling is contemplation of the deity's form, while those of inferior faculties contemplate divine pride. Such *yogins* are said to be on the path to becoming the deity.

That completes the transmitted precepts on meditational *samādhi*.

And now the transmitted precepts concerning the attainment of *siddhi*, as mentioned in the liturgy: "In order that we may accomplish the Universal Kīla." This instruction is concerned with seven[435] excellences: The excellent person, excellent friend, excellent place, excellent time, excellent articles and provisions, excellent ritual of attainment, and excellent blessings and realizations.

Firstly, the person upon whom the attainments depend is a *vidyādhara* of manifest reality who relies upon his teacher as the true *iṣṭadevatā*. Such a practitioner will achieve success.

Secondly, friends are of four types: She may be one who unites the symbols of outer and inner, a noble one who cleans and sweeps away the dust, one who plies the *yogin* with offerings, or one who has the marks of a qualified consort (*dhāraṇī*). These are the four.

Thirdly, the place may be a charnel ground or a solitary tree [202] or with sky like a sword or a triangular plot of land [518] or the kind of place where thorns thrive.

Fourthly, with regard to time: Since it is said, "The time for the evocation and ritual service is the first month in each of the four seasons, and the middle month of each season is the time of attainment," accordingly, one should strive for the attainments during the middle month of each season.

Fifthly, the articles and provisions are five: Provisions of food for sustenance, provisions of antidotes to avert misfortune, provisions for the fulfilment of one's vows, provisions for the divine attainments, and provisions for the destruction of the enemies and obstructors. All these articles and provisions should be gathered together as taught in the authoritative texts.

Sixthly, the procedure for the attainments is fivefold: Firstly one defines the outer boundary by means of the preliminary practices of outer confession and outer restoration. Supressing the vow-breaking demons, one sets up the northern gateway and, building a platform (*vedikā*), one seizes control of a square plot of ground. Drawing the *maṇḍala*, one sets out the sacred substances and necessities and, engaging in the *sādhana* of ritual attainment, one receives *siddhi*.

At the outset one should recite four *sūtra*: In the east, in order to assemble the accumulations, one should read aloud the *Prajñāpāramitāratnaguṇasaṁcayagāthā*. In the south, in order to subdue Māra, one recites the *Karaṇḍavyūha-sūtra*. In the west, in order to conquer *rākṣasa* demons, one reads the *Laṅkāvatāra-sūtra*. And in the north, in order to purify the obscurations, one makes confession with the *dPang skong phyag brgya pa*.[436] That evening, for the restoration of outer downfalls, one performs the seven or the nine deeds that are prescribed by common custom. These are the rules. The outer boundary itself has two aspects: A visible boundary which is not to be crossed by humans, and an invisible boundary which is not to be crossed by obstructing demons. [519] With regard to the first of these, one says to the owner of the site, "Please protect me and cause me no harm until I have finished my meditation retreat." As for the boundary against obstructing demons, this has two aspects: Establishing the four great kings, the guardians of the world, (*catvāro mahārājāno lokapālāḥ*) in their proper places like the sentries of a military fortress and, secondly, establishing the ten wrathful kings in the manner of ferocious brigands. The first of these is accomplished by setting up four stones to the east, south, west and north of one's retreat hut. Then one affixes images of the four great kings to trees of four different species and generates these as the *samayasattva*. Inviting the *jñānasattva*, the two are merged and one presents offerings consisting of the golden libation and blue turquoise. Finally, they are assigned their duties. Secondly, for the circle of ten wrathful kings, one must dig ten pits in the ten directions around the place of retreat and imprison within them the ten Hindu gods who are the former guardians of the world. Generating ten *kīla* as the ten wrathful kings, one unites them with their widom conterparts and offers them worship and praise. Entrusting them with their duties, they are nailed down [into the old gods in the pits]. Finally, one should build a cairn of stones atop each one. After that, one should draw an effigy of the demon of broken vows (*dam sri*) and, summoning this demon, should force it to be present within the effigy. Placing this within the skull of a dog, it should be tied up with goat's hair and pressed down beneath the threshold of one's hut, all escape being prevented by sealing with a powerful *mudrā*. Next, one should draw the likeness of Yamāntaka upon a plaque of wood and generate this as the *samayasattva*. Uniting this image with the *jñānasattva*, one should present him with offerings and, lauding his praises, one should affix the image to the outside of one's door and entrust him with his duty. Then one should draw the likeness of Amṛtakuṇḍalin upon another plaque of wood [and generate this as the *samayasattva*]. [520] Uniting this image with the *jñānasattva*, one should present him with offerings and, lauding his praises, one should affix the image to the inside of one's door. After that one builds the *maṇḍala* platform. [204] Examining the soil in the same way as was done in the preliminary earth rituals (*bhūmividhi*), one builds the platform. Then one sets up a mirror to the side of that and, in the evening, one arranges flowers [in the positions of the deities] and performs the preliminary ceremonies of establishing the deities (*devatādhivāsana*). Early next morning one should mark out the lines of the *maṇḍala* with entrails (catgut) and meditate upon one's friend as Dīptacakra. From midday onwards, one should apply colours to the *maṇḍala* using human bone for white, bricks from the charnel ground for red, burnt corpse for black, and the putrid mess from the cavity of a corpse for green. On top of the *maṇḍala*, one should set out the articles for worship and arrange the *kīla* deities, and then it should be beautified with adornments and covered with an awning.

---

[435] B: eight excellences.

[436] sDe-dge *bKa' 'gyur* 267. This celestial doctrine is said to have fallen from heaven, landing on the Yum-bu-bla-sgang castle of Lha-tho-tho-ri (*circa* 5th century AD).

Then the *yogin* should engage in the main ritual activities: performing the *maṇḍala sādhana,* reciting the *mantra* and revolving the *kīla.* Everything that appears, he should think of as the body of the glorious deity, and all sounds should be thought of as his *mantra* (speech). All that pertains to conscious thought is the sparkling clarity of the *dharmatā* of his mind. By means of this practice, one will attain success within a month or a year. The six hidden *mantra* are sent forth as swiftly striking hawks.

Seventhly, having become efficacious through this practice, when the excellent signs and symbols of success have arisen, the *yogin* takes the *siddhi.* Keeping all the articles of ritual attainment near to hand, he accepts the *siddhi* with *mantra* and melodious song and, after that, he should perform an extensive rite of longevity and make good any excesses or deficiencies in the rite. [205] Finally, he should recite prayers of auspiciousness (*maṅgalam, svastikāra*).

[523][437] That completes the transmitted precepts on procedures
for the attainment of *siddhi.*

HOMAGE TO THE GLORIOUS VAJRAKUMĀRA

Furthermore, the signs of success may be terrifying or delightful. If the blessings are meagre and trouble and grief arise, these are signs of Māra and one should immediately strive to destroy him. The signs of the wisdom deities are a great blessing and fill the mind with joy. When warmth has been attained and true *samādhi* has arisen, one should gather together all the various essential essences of a corpse[438] in a skull cup and place it in the centre of the *maṇḍala.* Proclaiming OṀ VAJRAKĪLI KĪLAYA MAHĀSIDDHISAMAYAS TVAṀ one hundred and eight times, rays of light radiate out, gather back together, and are absorbed into the contents of the skull. Then one says, "HŪṀ In order that we may accomplish the Universal Kīla," and so on, down to, "May the attainments of the *kīla* be bestowed!" Then, as one recites:

> Having first placed the syllable OṀ on the head of the supplicant,
> Up until this night the count of days is sufficient
> Even though tonight is just the first day.
> Counting up the *vajra* service, tonight it is complete
> Even though the *vajra* practice also has just begun tonight,
> Having counted the meditations of *mantra* recitation, it is sufficient.
> So please bestow the real attainments of body, speech and mind.
> ĀVEŚAYA A Ā

---

[437] Ms B [520] ends with *bkra shis.* The concluding words, *gsol lo /* occur at [523] line 1.

[438] B omits: 'of a corpse.'

Saying this, one begins the process of absorbing the *siddhi*: [206]

HŪṀ [524] Vajrakumāra the glorious great *heruka* and
Your consort Dīptacakra,
When counting the completed *mantra* recitation, it is sufficient,
So the time has come to bestow the great attainments.

HŪṀ From the central *maṇḍala* of the blazing blue-black triangle,
Vajrakumāra and Dīptacakra,
From the majestic vagina of your non-dual union
Please bestow the attainment of secret *bodhicitta.*

HŪṀ From the eastern direction upon cushions of Indra and his wife,
Krodhavijaya and rDo-rje rnam-snyems-ma
And your emanated messengers with the heads of a tiger and vulture,
Having become the controlling lords of the east
By conquering Indra and his retinue,
Please bestow the *siddhi* of supremacy of mental ability (*cittavaśitā*).

HŪṀ From the southern direction upon cushions of Yama and his wife,
Yamāntaka and Śmāśānikā
And your emanated messengers with the heads of a stag and an owl,
Having become the controlling lords of the south
By conquering Yama and his retinue,
Please bestow the *siddhi* of supremacy of lifespan (*āyurvaśitā*).

HŪṀ From the western direction upon cushions of Varuṇa and his wife,
Hayagrīva and Vajracāṇḍālikā
And your emanated messengers with the heads of a cat and hoopoe bird,
Having become the controlling lords of the west
By conquering the entire realm of the *nāga*,
Please bestow the *siddhi* of supremacy of the true teachings (*dharmavaśitā*).

HŪṀ From the northern direction upon cushions of the Yakṣa king and his wife,
[521][439] Amṛtakuṇḍalin and rLung-'byin-ma
And your emanated messengers with the heads of a lion and bat,
Having become the controlling lords of the north
By conquering the retinue of *yakṣa*,
Please bestow the *siddhi* of supremacy of deeds (*karmavaśitā*).

---

[439] B[521] & [522] have been misnumbered. They are to be placed between B[524] & [525].

HŪṀ From the southeasterly direction upon cushions of Agni and his wife,
Nīladaṇḍa and rDo-rje sder-mo
And your emanated messengers with the heads of a yak and crow,
Having become the controlling lords of the southeast
By conquering the entire realm of the fire gods,
Please bestow the *siddhi* of supremacy of knowledge (*jñānavaśitā*).

HŪṀ From the southwesterly direction upon cushions of the *nairṛti* king and his wife,
Acalanātha and rDo-rje gtun-khung
And your emanated messengers with the heads of a leopard and raven,
Having become the controlling lords of the southwest
By conquering the entire realm of the *rākṣasa* demons,
Please bestow the *siddhi* of supremacy of arising (*upapattivaśitā*).

HŪṀ From the northwesterly direction upon cushions of Vāyu and his wife,
Aparājita and rDo-rje mda'-snyems
And your emanated messengers with the heads of a wolf and hawk,
Having become the controlling lords of the northwest
By conquering the entire realm of the wind gods,
Please bestow the *siddhi* of supremacy of material possessions (*pariṣkāravaśitā*).

HŪṀ From the northeasterly direction upon cushions of the powerful Īśāna and his wife,
Trailokyavijāya and gSod-byed-ma
And your emanated messengers with the heads of a hyena and weasel,
Having become the controlling lords of the northeast
By conquering the entire realm of the *īśāna* demons,
Please bestow the *siddhi* of supremacy of prayer (*praṇidhānavaśitā*). [207]

HŪṀ From the direction up above, upon cushions of Brahmā and his wife,
Hūṁkāra and gGra-'byin-ma
And your emanated messengers with the heads of a pig and lizard,
Having become the controlling lords of the zenith
By conquering the entire realm of the higher gods,
Please bestow the *siddhi* of supremacy of joyful aspiration (*adhimuktivaśitā*).

HŪṂ From the direction down below, upon cushions of the Earth Lord and his wife,
Mahābala and rDo-rje bskul-byad
And your emanated messengers with the heads of a bear and rat,
Having become the controlling lords of the nadir
By conquering the entire realm of the *bhūmipati* demons,
Please bestow the *siddhi* of supremacy of miracle power (*ṛddhivaśitā*).

HŪṂ You golden *kīla* of square shaped sides
Within which are arranged the deities of increase,
Meditating on you, the true meaning of the attainment is revealed.
You must bestow the *kāyasiddhi* of the king of wrath.

HŪṂ You copper *kīla* of semicircular shaped sides
Within which are arranged the deities of control,
Meditating on you, the true meaning of the attainment is revealed.
You must bestow the *vāksiddhi* of the king of wrath.

HŪṂ You silver *kīla* of round shaped sides
Within which are arranged the deities of pacification,
Meditating on you, the true meaning of the attainment is revealed.
You must bestow the *cittasiddhi* of the king of wrath.

HŪṂ You iron *kīla* of triangular shaped sides
Within which are arranged the fierce deities of destruction,
Meditating on you, the true meaning of the attainment is revealed. [522]
You must bestow the *karmasiddhi* of the king of wrath.

When those verses have been uttered, one proclaims:

HŪṂ Anger is pacified by wrath!

And, as this is said, all the *siddhi* of body, speech and mind are absorbed. After that, the first offerings are presented to the *guru* and then, gradually, all the assembly begin to eat.

That completes the transmitted precepts on the acceptance of *siddhi*.

HOMAGE TO THE GLORIOUS VAJRAKUMĀRA

Here are the transmitted precepts concerning the signs and symbols of success, as mentioned in the liturgy: "When the signs and symbols of success are revealed." When meditating according to the *yoga* of the subtle drop, the signs and symbols of success quickly arise. As it is written in the *tantra*:

Building up the great and powerful elements in due order,
The *yogin* perfects the realization of his own body —
The five *skandha* are truly the five Supreme Sons,
He becomes possessed of the five *kāya* and nine wisdoms,
And his own mind is the wish-fulfilling gem (*nor bu rin po che*).

In conformity with what is stated here, this teaching has three parts: The outer, inner and secret stages of generation. The first of these has already been extensively taught. (See above, p.310 *ff.*) Secondly, the inner *utpattikrama* consists of meditation upon the subtle *nāḍī* and, as it is explained in the *Guhya-tantra*, the *yogin* perfects the realization of his own body by successively building up the elements in due order. [208] Thus, upon the crown of his head, in the centre of the 32-petalled lotus of the *cakra* of great bliss, resides the white Buddhakīla, the Supreme Son who embodies all the deities of the *tathāgatakula* (Buddha Family). In his right hand he turns the wheel of the esoteric precepts and, in his left, he holds a bloody skull cup ('great conch'). Adorned with all the accoutrements of a wrathful one, [525][440] he stands with his right leg extended and the left drawn back, surrounded by the white [*kāya*]-circle of ten wrathful kings. All of this is instantly perfected, not generated in accordance with the stages of gradual arising. Within the 16-petalled *saṁbhogacakra* in the throat is the red Padmakīla, the Supreme Son who embodies all deities of the *padmakula* (Lotus Family). In his right hand he holds a lotus with extended sprouting anthers and, in his left, he holds a skull cup filled with blood. With his left leg extended, he is surrounded by the red [*vāk*]-circle of ten wrathful kings. All of this is instantly perfected, not generated in accordance with the stages of gradual arising. Within the eight-petalled *dharmacakra* in the heart is the blue Vajrakīla, the Supreme Son who embodies all deities of the *vajrakula* (Vajra Family). In his hands he holds a *vajra* and skull cup. With his left leg extended, he is surrounded by the [blue] *citta*-circle of ten wrathful kings. All of this is instantly perfected, not generated in accordance with the stages of gradual arising. Within the 64-petalled *nirmāṇacakra* in the navel is the yellow Ratnakīla, the Supreme Son who embodies all deities of the *ratnakula* (Jewel Family). In his hands he holds an eight-sided gem, and a skull full of blood in his left. With his left leg extended, he is surrounded by the yellow [*guṇa*]-circle of ten wrathful kings. All of this is instantly perfected, not generated in accordance with the stages of gradual arising. Within the 120-petalled *cakra* of blissful increase (*bde skyong*) in the genitals is the green Karmakīla, the Supreme Son who embodies all deities of the *karmakula* (Action Family). In his hands he holds a *viśvavajra* and skull cup of blood. [With his left leg extended,] he is surrounded by the green [*karma*]-circle of ten wrathful kings. All of this is instantly perfected, not generated in accordance with the stages of gradual arising. In this regard, furthermore, it is stated in the *tantra*:

---

[440] At this point the text of ms B flows from [522] to [525].

Maintaining the clarity of awareness is the antidote to nihilism. [526]
Discarding the view that grasps at reality is the antidote to eternalism.
The teachings of our school (*nirṇaya*) [concerns]
The inseparable union of appearance and emptiness.
That which is perceived and the one who perceives
Are complete and perfect in themselves.
Thus, one should remain in the state free of searching and rejecting.

That is how it is explained.

That concludes the transmitted precepts of subtle *yoga* (inner *utpattikrama*).

HOMAGE TO THE *GURU*, THE GLORIOUS VAJRAKUMĀRA

320 [Thirdly,] the secret *utpattikrama* is the *yoga* of the subtle drop (*sūkṣmabindu*). [209] Here, in building up the divine mansion in stages, all the *maṇḍala* deities are complete in one's own mind. As it is written in the *Guhya-tantra*:

Phur 'grel 'bum nag

The secret *maṇḍala* palace is revealed to be
Primordial, preeminent, self-arising;
An assembly of the manifold delights of buddhahood.
Complete in its own nature with adornments and an awning,
It is the sacred palace of the buddhas.

The deity that resides in the centre of such a *maṇḍala*
Is contemplated by those who delight in subtlety.
Engaging in that [meditation] again and again,
If it is reached by the subtle mind
One will be free of mental grasping ever after.

So, as has been explained here, the *maṇḍala* palace is situated at the focal point of the ground of all consciousness, the *ālayavijñāna*, and its four doors are the four doors of consciousness (eyes, ears, nose, mouth). The lord in the centre of the *maṇḍala* is mental consciousness which is paramount, and whatever arises in the mind are the 51 deities of the retinue. The walls are composed of the five wisdoms and the platform of the offering goddesses consists of the five qualities of desire. The jewelled projecting freize (*pha gu, niryūha*) is faith and devotion [527] and the various appearances are the necklaces and half-necklaces. The four boundless minds constitute the four gateways and unbounded *samādhi* defines its limitless circumference. Remaining naturally in the uncontrived state of knowing the *maṇḍala* to be just like this is the pure understanding (*abhiprāya*) of Vajrakumāra.

That concludes the transmitted precepts on *binduyoga* (secret *utpattikrama*).

The transmitted precepts of our tradition concerning the view of infallible perception (*rtogs pa*) are mentioned in the *tantra* as follows:

> A view devoid of mental elaboration and free of error
> Is the pure understanding (*abhiprāya*) of Vajrakumāra.

And the *tantra* also speaks of the glorious Vajrakumāra as "possessed of the five *kāya* and nine wisdoms." In agreement with these citations, the transmitted precepts concerning Vajrakumāra are in three parts:

(1) Firstly, the Vajrakumāra of the basic ground is one's own mind which is unproduced from any cause and cannot be stopped by any circumstance. It is not manufactured even by the profound accomplishments of the buddhas. It is not put together even by the cleverness of the sentient beings. It is self-arising great wisdom. It is the *samādhi* of thusness. [210]

(2) Secondly, the Vajrakumāra of the on-going path consists of contemplating the fact that all sentient beings who have no understanding of the above are in a pitiable condition, and thus one develops the compassion of *śūnyatā*. Carrying this inseparable method and wisdom onto the path is the all-illuminating *samādhi*.

(3) Thirdly, the Vajrakumāra of the resultant fruit [528] is totally devoid of adventitious defilement as a result of the above understanding. It is the very *dharmakāya* itself, possessed of both freedom from mental construct and sublime purity. It is on this basis that the five *kāya* are spontaneously achieved: The *dharmakāya* is the mind itself, free of all mental elaboration, and the *saṁbhogakāya* is the playful creativity of that mind, like an ornament. Then the *nirmāṇakāya* arises as visible form for the benefit of others. That state, in which no suffering exists, is the *mahāsukhakāya*, and the inherent indivisibility of those is the *svābhāvikakāya*. The five *kāya* that have arisen in that manner are possessed of nine wisdoms: The clarity of the mind in the absence of any mental construct is mirror-like wisdom. The clear perception of each and every object within the mind is discriminating wisdom. Knowing all things to be equal within the mind is the wisdom of equality. Knowing the reality of all that is the wisdom of the pure sphere of truth. Gathering all of that together in the form of spontaneous accomplishment is the all-accomplishing wisdom. Remaining in the state of wisdom with regard to everything that is seen ('the limit of appearances') is the all-pervasive naturally-arising wisdom (*gdal ba rang byung gi ye shes*). Realization as a result of one's own awareness is the naturally-arising wisdom (*rang byung gi ye shes*). The application of wisdom to whatever appears is the wisdom of the universal seal of non-duality (*sna tshogs gnyis med rgyas 'debs kyi ye shes*). The truth of all that, free of metaphor or conditionality, is called the wisdom of non-elaboration which goes beyond the reach of the mind (*spros bral bsam gyis mi khyab pa'i ye shes*). One who has thus perfected all five *kāya* and nine wisdoms is

one who has attained the resultant fruit of Vajrakumāra. [529] When this is the case, one is a great being of altruistic compassion having the view of emptiness of Vajrakīla. As it says in the *mūlatantra*:

> All the buddhas of the past as well [211]
> Were great beings of emptiness and compassion,
> And all the buddhas of the present, too,
> Are great beings of emptiness and compassion,
> And just like that also will be all the buddhas of the future.

That concludes the transmitted precepts on the view of infallible perception.

Homage to the glorious Vajrakumāra

As it is written in the liturgy, "Through the practice of skilful means for the benefit of living beings," now we will explain, in conformity with our school, the code of conduct that reaches the ultimate goal. Such conduct has three levels: Conduct which is an antidote to inferiority, unimaginable conduct of greatness, and the especially exalted marvellous conduct of the noble ones. The first of these is the conduct appropriate to a *śrāvaka*, and the second is the conduct appropriate to a *bodhisattva*. As for the third, this is is the conduct appropriate to a follower of *guhyamantra*, and this has three aspects: It has [as its basis] a view of non-duality, it is a great wave of skilful means, and it subdues vicious trouble-makers.

With regard to the first of these, it is written in the *Kīlanirvāṇa-tantra*:

> With the view of non-duality spread out like a carpet
> One engages in the skilful means of a great wave of deeds,
> Performing out of compassion, all activities without impediment.
> One who holds the *samaya* vows slays
> the five poisons of mental defilement (*kleśa*) [and thus]
> The practitioner [530] achieves the state of the non-dual king.
> After his attainment of the three wisdoms (arising from hearing,
> contemplation and meditation),
> He becomes learned in the outer and inner meanings
> of the oral tradition.
> Practising the graded teachings of the nine *yāna*
> And meditating upon them without distraction,
> Protecting the vows like a castle under seige,
> One should always have the sacred articles, *mantra* and *mudrā*.
> Within the *maṇḍala* of the five aggregates

One should meditate upon all as like an illusion.
With the mind resting in the sphere of the *dharmadhātu,*
The continuity of recitation and *mudrā* should be uninterrupted.
Fully revealing ten million skilful deeds,
It is explained that whatever is seen is perfected
And whatever one thinks of is accomplished.

These words, then, explain the mode of conduct with a non-dual view.

Secondly, the deportment of Vajrakumāra with regard to those under the sway of the five poisons [is a great wave of skilful method]: To those full of lustful desire, the god of wisdom awareness and skilful activity displays himself as a *yuganaddha* deity, face to face in union with his consort. [212] Carrying desire onto the path of liberation, it is revealed as spontaneously arising wisdom. To those possessed of anger and hatred, he acts in a way that brings anger and hatred onto the path of liberation. Displaying himself in a form that is utterly terrifying in its violent wrath, it is revealed as mental clarity. To those blinded by ignorance, he brings ignorance onto the path of liberation by adorning himself with elephant hide and revealing this to be the cessation of mental wandering. To those possessed of arrogant pride, he brings pride onto the path of liberation by girding his loins with a skirt made of tiger skin [531] and revealing this to be the total absence of mental cogitation. To those who are jealous, he acts so as to bring jealousy onto the path of liberation by wrapping the upper part of his body with the skin of a human being which stands for equanimity.

Thirdly, with regard to the subjugation of vicious trouble-makers, he conducts himself as a hero of terrifying ferocity.

That completes the transmitted precepts on conduct
that reaches the final goal.

HOMAGE TO THE GLORIOUS VAJRAKUMĀRA

In the liturgy it is written, "The time of the great *samaya* has come!" Accordingly, the transmitted precepts on the *samaya* vows that should not be transgressed is now given, and this has five parts: Essential nature, etymology, analysis, method of protection, and the way in which downfalls are to be restored.

Firstly, the essential nature of the pledge is that the mind itself is its own witness and realizes its own buddhahood. As it says in the *Guhya-tantra*:

A mind with the clarity of great emptiness
Is the essential nature of the vow.

Secondly, the etymology of *samaya* (Tib: *dam tshig*) is given in the *Guhyatantra* as follows:

> With regard to the excellence (*dam pa*) that should be truly protected,
> If it is transgressed, one is burned (*tshig pa*) [in hell].
> This is the meaning of *samaya* (*dam tshig*).

Thirdly, an analysis of the pledge has four parts: (i) The general common pledge, (ii) the particular pledges of *sādhana*, (iii) the pledges of daily conduct, and (iv) special rubrics of vital importance.

(i) Firstly, the common pledge has three roots and 25 branches. Concerning the three roots: The pledge of the body is to make offerings of all that one has to the *gurudeva* (i.e. one's teacher viewed as the deity).[441] The pledge of speech is to recite the *guhyamantra* of the one whose transmission has been received (i.e. of the deity within whose *maṇḍala* one has been empowered). [532] And the pledge of mind is not to abandon the esoteric teachings for any other or to violate the sacred articles and substances of *guhyamantra*.[442] And all of the 25 branch *samaya* are in harmony with these general principles.[443] [213] As it is written in the *Kīlanirvāṇa-tantra*:

> Just as the great earth, which is the foundation and support of all,
> And just as the wish-fulfilling gem, which fulfills all desires,
> And just as the lion, which overawes all wild beasts,
> Just like this are the general pledges which one must protect.

So it is said.

(ii) Secondly, there are twenty special *samaya* pledges for a *sādhaka*: (1) Wild beasts do not attack the lion, their king. Meaning: Omitting not even the most trifling of the *guru*'s injunctions, one should have no conceit concerning one's own status. (2) One does not use a jewelled casket for vile poisons. Meaning: One should abandon evil thoughts. (3) One does not impede the growth of something precious. Meaning: One should never desist from arousing *bodhicitta*. (4) One never drinks the boiled water of melted snow. Meaning: One does not resort to the consort of the *guhyābhiśekha*. (5) One does not open the anthers of the royal lotus flower. Meaning: One does not resort to one's sister. (6) One does not pour precious essence into a leaking cracked vessel. Meaning: One should not resort to an unqualified ('immature') consort. (7) One does not try to save money by eating something dubious. Meaning: One should not eat food that has not been blessed. (8) One does not waste a matrix of white crystal by throwing it in the mire. Meaning: One should observe the sacred occasions. (9) One does not express lion's milk into filthy jars. Meaning: One should not impart the sacred teachings to an unsuitable candidate. (10) The wish-fulfilling gem is not completely burnt up in the hearth. Meaning: One should bestow everything upon a suitable candidate. [533] (11) Never separate the wings of the eagle, king of all birds. Meaning: One should not cause method and wisdom to become disunited. (12) The roar of passing meteorites does not touch the earth. Meaning: Whatever occurs, it is improper to fight. (13) One does not eat the leftover food from the sport of tigers and leopards. Meaning: One should not defile the deity's portion of the sacred offerings. (14) Rocks made of *vajra* can never be completely destroyed. Meaning: One should not abandon one's promises. (15) One does not omit stones from the circle of a *vajra* wall. Meaning: One should bind fast the borders (i.e. stay within the prescribed limits of one's retreat hut). (16) One never extinguishes a lamp that lights up the darkness. Meaning: One should not allow one's *samādhi* to degenerate. (17) One does not block the channel of *vajra* water. Meaning: One should not cut out the heart (i.e. should not cease from recitation of the heart *mantra*). (18) One never gives away the royal seal which is the sign of kingship. Meaning: One should not bestow empowerments upon an unsuitable vessel. (19) One does not destroy the foundation of a *vajra* castle equipped as a fortress. Meaning: One should guard the *samaya* pledges above all else.[444] (20) One does not remove the jewel from the tip of a victory banner. Meaning: One should meditate upon the *guru* on the crown of one's head. This explanation is taken from the *Kīlanirvāṇa-tantra*.[445]

---

[441] A: 'not to disparage the *guru* and to offer him all that one has.'

[442] A: '... and to keep the secret [substances etc.] concealed.'

[443] The 25 branch *samaya* are listed and explained in Ngari Panchen, *Perfect Conduct: Ascertaining the three vows*. Translation by Sangye Khandro, Wisdom Publications, Boston, 1996, p.126*ff*. For this section see also, Gyurme Dorje, "The rNying-ma Interpretation of Commitment and Vow" in *The Buddhist Forum* vol.II, ed.Tadeusz Skorupski, SOAS, London, 1992.

(iii) Thirdly, there are four *samaya* that relate to one's daily conduct: One should overthrow sleep, the enemy. One should put a stop to intoxicating liquors. One should get rid of the enemy, laziness. One should protect the secret symbols.

(iv) Fourthly, there are three essential rubrics of great importance: (a) There are four that relate to lack of shame: One should act in such a way that the deity of one's practice is not ashamed, the *guru* is not ashamed of one's devotion, one's fellow disciples are not ashamed of one's intense longing [for success], and one's mind is not ashamed of its own devious deceit. [534] (b) There are four that relate to degeneration: [214] If the root pledges degenerate, it is like seed that has gone rotten. If the branch pledges degenerate, it is like a green tree that has been burned by fire. If the degeneration is obvious, it is like a putrid egg. And even if there is only slight degeneration, there will be no resultant fruit. (c) There are four signs that one has come to the final end: The oath-bound protectors all gathering around, there is great power and ability. One's *samādhi* is firm and radiantly splendid. As desires arise in the mind, they are fulfilled. Being praised by many, one attains fame. All of this is taught in the *tantra*.

---

[444] A better explanation for this, it seems to me, is that given above (p.279) where it is said: 'The most important point is the clarity of one's self-visualization as the deity. This is said to be like a *vajra* castle,' and the same term (*rdo rje<'i> mkhar*) is used.

The 'meanings' given here for the 20 pledges are presented as notes in both mss.

[445] Cf a similar, but by no means identical, list, apparently taken from the *Mṛtyu-tantra*, in: Ngari Panchen, *Perfect Conduct* (see note 442, above), pp.129-130.

[Fourthly, concerning the method of protecting the pledges,] there are four causes of downfall: Failure to slay trouble-makers in time is, itself, a breaking of the *samaya*. Failure to apportion a *bali* offering for the Mother goddesses and *ḍākinī* is, itself, a breaking of the *samaya*. Failure to have all the sacred articles as they have been explained is, itself, a breaking of the *samaya*. Failure to perform all that is necessary for sentient beings is, itself, a breaking of the *samaya*. These are all explained in the *Guhya-tantra*.

[Fifthly,] as for that which will make good the downfalls, this is also spoken of in the same source:

If the sacred vows of body, speech and mind are broken,
One should completely retake all of the empowerments
From one's own deity in the form of the holy *guru*.
And whatever wealth one has, or can obtain,
Should be offered to the *guru* to make reparation.

Thus it is said, "Not going beyond these, stay firm in your vows."

That completes the transmitted precepts on the *samaya* pledges. [535]

HOMAGE TO THE GLORIOUS VAJRAKUMĀRA

Now the transmitted precepts of our lineage concerning the sacred deed of implanting the *kīla* are revealed, corresponding with the liturgical statement, "Completing the activities of buddhahood."[446] The rite of implantation is quite unlike the uncompassionate act of plunging a sharp weapon into the body of a living creature. "Well, then," you may ask, "what is it like?" [To which we reply:] Because the *kīla* is blessed with both the appearance of the deity (*samayasattva*) and his wisdom essence (*jñānasattva*), when one is struck by this, all *karma* and *kleśa* are exhausted and therefore one does not take rebirth in any of the three lower realms but attains enlightenment instead. It is, therefore, a great skilful method of *tantra*. So, what is implanted into what? The *kīla* of wisdom awareness is implanted into ignorance, and the measure of success is the extent to which ignorance is transformed into wisdom. The *kīla* of emanated compassion is implanted into the sentient beings of the triple world, and the measure of success is the extent to which all sentient beings attain buddhahood. The *kīla* of secret *bodhicitta* is implanted into the sky of one's consort, [215] and the measure of success is the extent to which method and wisdom become inseparably united. The material *kīla* is implanted into the enemies and obstructors, and the measure of success is the extent to which troubles and strife are quelled where they stand. As it is written in the *Kīlanirvāṇa-tantra*:

---

[446] See above, note 377. In the introduction to this *āgama* section, however, the topic of implantation was introduced with the words: 'Seize them and strike them down! They must be securely bound!' (See above, note 191.)

> The *kīla* of the awakened mind [536]
> Is implanted into the mental fabrication of subject and object.[447]
> The *kīla* that is totally divorced from concepts of reality
> Transcends the duality of implantation and non-implantation.
> But if the unborn striking *kīla*[448]
> Is implanted into the realm of truth, awareness arises.[449]
> And if it is implanted into sentient beings,[450] absolute truth is realized.
> The all-pervading natural *kīla*
> Is totally implanted into all that appears.
> If these truths are realized, there is success.
> When they are clearly evident, there is realization.
> When they are beyond words, it is buddhahood.
> When they are beyond number, it is inexpressible.

So it says. Realizing the truth in this manner, because all defilements are pacified it is the *kīla* of pacification. Because it functions to bring about an increase in all the noble qualities of buddhahood, it is the *kīla* of increase. Because it brings one's own mind under control, it is the *kīla* of subjugation. And because it brings about liberation from the miserable cycle of becoming, it is also the *kīla* of wrathful deeds. In this regard, it is also said in the *Kīlanirvāṇa-tantra*:

> The very truth of truth itself is the *kīla*,
> The mental essence of mind itself is the *kīla*,
> *Kīla* is the essential characteristic of the sky.[451]

And it really is just as stated here.

That completes the transmitted precepts on the rites of implantation.

---

[447] Ms A omits 'subject and object.'

[448] B: 'The *kīla* suffusing the deathless state.'

[449] A: 'This is explained as awareness.'

[450] B: 'If it is implanted into wisdom.'

[451] Line omitted in ms A.

As mentioned in the liturgy, "The vow of slaying by compassion" includes both [537] the slaying that takes one from here to the next life, and also the slaying that takes one from the intermediate state of the hereafter to great bliss. Further, it also consists of realization, by means of which one's self is slain, and compassion, by means of which others are slain. In keeping with the transmitted precepts concerning the Vajrakīla *bdun tshigs*,[452] this teaching consists of three parts: Since it is uncertain where the deceased will be reborn, there are teachings associated with abiding in compassion. Secondly, since he becomes a disciple, there are instructions associated with the *samaya* pledge [216] and, finally and for just the same reason, there must be teachings associated with the *iṣṭadevatā*. In this section, there are eight factors: (i) First of all one must arrange the support, (ii) then remove all impediments,[453] (iii) invite him hither from his state of woe, (iv) impart to him the teachings on going for refuge and the arousal of *bodhicitta*, (v) bathe him with wisdom, (vi) explain the Dharma and go through the stages of empowerment, (vii) point out the path and introduce him to the deity, (viii) perform the *sādhana* and merge him with the deity.

(i) As for the support which is the first requisite: Having prepared a likeness of the deceased, one should inscribe the syllable A upon the crown of his head, TRI upon the throat, NṚ upon the heart, SU upon the navel, PRE upon the genitals, and DUḤ upon the soles of his two feet.[454]

(ii) The second of the eight factors is to remove all impediments. Reciting "HŪṀ Pay attention, you rabble of obstructors and misleaders!"[455] one threatens to split their brains into a hundred pieces, and recites the *mantra*.

(iii) Thirdly, summoning the consciousness of the deceased from hell: [538] Having performed the main part of the *sādhana* practice, one should imagine that the deceased and the offering goddesses, all with one voice, recite,

> HŪṀ The goddess of variegated brightly coloured flowers is
> Scattering offerings of flowers
> With melodious songs of utterly secret *yoga*.
> The offerings of variegated brightly coloured flowers being displayed –
> Please accept these offerings of utterly clear *yoga*.
> OṀ VAJRAPUṢPE HŪṀ.

---

[452] *bdun tshigs* is a seven-day pious observance in which virtuous deeds are performed and dedicated to the dead. It is said to have been introduced to Tibet by Kong-jo, the Chinese bride of Khri Srong-btsan sgam-po.

[453] *bgegs*. A reads *brtsegs* throughout this section.

[454] Ms A reads DU upon the navel and HRĪḤ on the genitals. See above, note 157.

[455] See above, note 227.

And the remaining verses should be understood by analogy with this. Thus, one recites from "HŪṀ The goddess of floating clouds of incense is setting out the offerings of incense" and "HŪṀ The goddess of shining lamps is setting out the offerings of lamps" and so on, down to "HŪṀ The goddess of the divine food of nectar is setting out the offerings of food."

Then there are the inner offering goddessess, in sequence, beginning:

> HŪṀ The *vajra* goddess of great sexual delight is
> Arranging the offerings of pleasure
> With melodious songs of utterly secret *yoga*.
> The *vajra* offering goddess of great sexual delight being present –
> Please accept this offering of utterly secret *yoga*.
> OṀ [217] VAJRALĀSYĀ HŪṀ.

And continuing: "HŪṀ The *ratna* goddess of glorious garlands is arranging the offerings of garlands," and, "HŪṀ The *padma* goddess skilled in singing is arranging the offerings of melody," and so on, down to "HŪṀ The *karma* goddess of skilful dance is displaying the offerings of dance." And, after that, calling forth the deceased by use of his secret name, he is to be cleansed of all poison:

> HŪṀ Listen carefully! You holder of *mantra*, now deceased,
> I am the protector possessed of all-encompassing compassion.
> [539] I am totally pervaded by love
> And I am your teacher.
>
> At the beginning you were born as the result of arising *karma*,
> And in the middle, too, you were maintained by supporting *karma*.
> At the end, you are also dead because of dying *karma*.
>
> You who have no protecting lord whatsoever,
> I am your teacher.
> Listen to my words of truth, you who have departed this life!
>
> Because now, due to the fierce blazing of anger
> You have been led to hell, the abode of suffering,
> [I call upon] He who acts out of compassion to save living beings,
> The wrathful king of great strength (Mahābala):
>
> You must rescue this person!
> Come now and save this deceased one!
> Bless him with the truth of *dharmatā*
> And the secret *mantra* teachings of Vajrakumāra.
> You king of great strength, out of compassion
> You must guide this deceased one from hell

And establish him in liberation!
OṀ VAJRAKRODHA MAHĀBALA A A.
All the poisons of this one called So-and-so
SARVAPĀPAṀ ŚĀNTIṀ KURU YE SVĀHĀ.
Let the poisons of water be gone!
Let the poisons of earth be gone!
Let the poisons of fire be gone!
Let the poisons of wind be gone!
Let the poisons of sky be gone!

And, similarly:

Because now, due to the excessive desires of avarice
You have been led to the abode of hungry ghosts,
[I call upon] He who acts out of compassion to save living beings,
The wrathful king glorious Horse-neck (Hayagrīva):

You must rescue this person!
Come now and save the deceased one!
[540] Etc.

And, in the same way, Krodhavijaya is called upon to save him from the animal realm, Yamāntaka is called upon to save him from the realm of humans, Amṛtakuṇḍalin is called upon to save him from the *asura* realm, [218] Hūṁkāra is called upon to save him from the realm of the gods, and the consciousness of the deceased is merged with those deities. After that, one dispatches a *bali* offering to the creatures of the six destinies.

(iv) One then instructs the deceased in the manner of going for refuge to the Triple Gem and the arousal of *bodhicitta.*

(v) Next, with regard to the true ablution, it is said 'Desire, hatred and ignorance, these are three' and, accordingly, the cleansing bath must be undertaken in three ways:

HŪṀ Sprinkled by a descending rainfall of the wisdom nectar
Of the blessed Vajrakumāra,
The raging fire of the five poisonous defilements is quenched.
Let the habit patterns of mental ignorance be washed clean!

Then, with the recitation of *mantra,* he is washed clean.

HŪṀ This supreme ablution, possessed of glory,
Completely purifies the five poisonous *kleśa.*
Salutation to the well-performed ablution!

And one continues with the *mantra* recitation.

(vi) Then one explains the Dharma to the deceased by pointing out that killing and dying are linked together by the truth of cause and effect. After that, he is empowered as one places the consecration flask upon the crown of his head and says:

> HŪṀ This flask of the *gurudeva*
> Is produced by the power of truth
> And empowers you with skilful awareness.
> May your mind obtain this empowerment!
> OṀ VAJRAKĪLI KĪLAYA KĀYAVĀKCITTA-ABHIŚIÑCA HŪṀ.

[541] (vii) And then one shows him the path:

> HŪṀ Oh, nobly born son, *mantra* holder now deceased,
> You are truly a *vidyādhara* of manifest reality,[456]
> You truly possess the manifest three *kāya*,
> You are a *vidyādhara* with power over the span of life.
> By realizing the significance of the great seal,
> May you be spontaneously accomplished as the wisdom *guru*.

And this is followed by the revelation of the supreme path of thusness:

> HŪṀ If ignorance is realized, it is a cause of liberation
> And one will attain the resultant wisdom of the *dharmadhātu*.
> Holding the awareness of the *skandha* of form,
> Unbearable in its blazing wrath,
> May you arise with a body just like this!
>
> HŪṀ If desire is realized, it is a cause of liberation
> And one will attain the resultant wisdom of discriminating awareness.
> Holding the awareness of the *skandha* of perception,
> Unbearable in its blazing wrath,
> May you arise with speech just like this! [219]
>
> HŪṀ If anger is realized, it is a cause of liberation
> And one will attain the resultant mirror-like wisdom.
> Holding the awareness of the *skandha* of consciousness,
> Unbearable in its blazing wrath,
> May you arise with a mind just like this!
>
> HŪṀ If pride is realized, it is a cause of liberation
> And one will attain the resultant wisdom of equality.
> Holding the awareness of the *skandha* of feeling,

---

[456] See above, note 6.

Unbearable in its blazing wrath, [542]
May you arise with excellent qualities just like this!

HŪṀ If jealousy is realized, it is a cause of liberation
And one will attain the resultant all-accomplishing wisdom.
Holding the awareness of the *skandha* of impulse,
Unbearable in its blazing wrath,
May you arise with activities just like this![457]

And after that one should dedicate the result by offering up a 'prayer of the power of truth' (*satyavacana*).

(viii) [Performing the *sādhana* and merging with the deity:] Then one should draw the *maṇḍala* and perform the rites, from the removal of enemies up until the empowerments. Offerings of food should be placed in the vicinity of the deceased and he should be given religious instruction and all enjoyable things.

HŪṀ Listen well, you nobly-born son, now departed.
By the power of *guhyamantra* are generated
Such things as these women of the buddhafields and so on,
Food and clothing and precious articles of wealth.
By this great treasure of the wealth of noble beings
May the misery of poverty be cleared away!

In this way one makes extensive prayers of dedication. When these are finished, one should destroy the name card (*byang bu*, the effigy of the deceased, drawn on a slip of wood) and offer it in the sacred fire. Mixing the ashes with clay and water, one presses it into the form of votive tablets (*sāccha*).

That completes the transmitted precepts on the seven-day rite for the dead.

HOMAGE TO THE GLORIOUS VAJRAKUMĀRA

Now, in agreement with the liturgical statement, "He must have his heart incinerated on the sharp flames of *vajra* fire!" we will teach the transmitted precepts concerning the rite of cremation.[458]

First of all, with regard to the hearth, this is to be constructed so that it includes square, circular, semicircular, and triangular shapes. The articles of worship and the articles for burning consist of the three whites (milk, butter, curds), [543] the three sweets (sugar, honey, mollasses), oblations of sesame oil, and oblations of black sesame seeds and black mustard seeds. One also needs the pair of ritual ladles (*sruk* and *sruva*) with which to pour the oblations into the fire, and so on.

---

[457] Ms A here associates the *skandha* of feeling with anger, the *skandha* of consciousness with jealousy, and omits any mention of a *skandha* associated with pride.

[458] Above, p.128 & p.302, this was referred to as 'the inner *homa* rite.'

[220] As one bathes the corpse, one addresses him thus:

HŪṀ This water has the nature of generosity
Washing away the stains of greed.
Salutation and praise to the well performed bath
Which brings about the total perfection of generosity.

And one should repeat this so as to fulfill the six perfections (generosity, moral conduct, patient endurance, heroic endeavour, profound meditation, wisdom). Then one anoints the corpse with fragrant unguents and grants him protection.

Next is the rite of summoning Agni, the god of fire: Within the purified sacrificial hearth, the *samaya* form of Agni is produced from the syllable RAṀ and one invites his wisdom essence to join with that.

HŪṀ Because of [our] devotion and [your] *samaya* pledge,
Come here! Oh, you great element, come here!
King of the fire gods, great sage,
Due to the strength of your vows
We pray that you will come and accept
This burned oblation of divine food.
In order that we may perform this special deed
We request you please to stay on this blazing seat.
OṀ DEVA-ṚṢI-AGNE SAMAYA JAḤ.

With these words one presents the outer offerings. Then one offers all the articles for burning. Filling the *sruk* with the *sruva,* one offers the three whites, the three sweets and 108 oblations of oil, [544] presenting them with the words SARVAVIŚUDDHA ŚĀNTIṀ KURU SVĀHĀ.[459] After that, one sings his praises:

HŪṀ Emanating in visible form due to the power of your vows,
Son of Brahmā, lord of the world,
King of the fire gods, supreme sage,
Great element, complete protector,
Manifesting here in visible form out of strong compassion
In the guise of an accomplished *vidyādhara* sage.
All defilements are burned up in the light of your wisdom that blazes
With a brilliant intensity like the conflagration at the end of time.
Possessing the power of insight and miraculous transformation,
You ride upon your vehicle, the goat of skilful means,

---

[459] A: SARVASAṀPOTA ŚĀNTIṀ KURU YE SVĀHĀ.

Weilding a blazing mass of fire and
Reciting the *mantra* which you enumerate on your rosary.
Holding a pot containing the essence of nectar,
You completely refresh all beings with the nectar of religion.
[221] Being celebate, you are free of the defilements of sin.
With a mind of tranquility, you are greatly compassionate.
Salutation and praise to the protecting lord, the son of Brahmā!
OṀ DEVA-ṚṢI-AGNE SAMAYE JVALA RAṀ HŪṀ RAṀ PHAṬ RAṀ.

As the final *mantra* is recited seven times and the blazing fire flares up, one imagines that it burns away the five defilements.

Following that, one performs the rite of burned offerings for the supreme deity by perfectly generating the complete triple *maṇḍala* of Vajrakīla deities within the fire and establishing the wisdom beings within that. Then one transforms the sins and obscurations of the deceased into black KAṀ syllables and, [545] fusing these with the black oil and black sesame seeds which are to be burned in the fire, one fills the *sruk* and *sruva* and pours them as oblations into the fire. OṀ VAJRAKĪLI KĪLAYA *sins and obscurations* VAJRAYAKṢAKRODHA KHĀHI. AGNE RAṀ ŚĀNTIṀ KURU YE SVĀHĀ. Reciting this *mantra* 108 times, one offers them.

After that, one praises the deities, and then one presents offerings to the five Supreme Sons who are the purified aspects of the five *skandha* of the deceased:

Within the triangular blue-black blazing *maṇḍala*,
You Supreme Kīla Son who encompasses all deities of the *vajrakula*,
If we burn the aggregate of consciousness[460] of the deceased
In the flames of the *vajra* fire that conquers anger,
The defilement of anger must be purified and
He must realize the mirror-like wisdom.

By changing the appropriate words in this verse, one purifies them all.

Following that, offerings are presented to the five consorts who are the purified aspects of the five elements of the deceased:

HŪṀ The mind, being of the nature of space,
Is in no way different from Vajradhātviśvari.
It is inseparable from the mind of the Mother.
By the power of this truth, may success be accomplished!

HŪṀ This body, being of the nature of earth,
Is in no way different from Buddhalocanā.
It is inseparable from the body of the Mother.
By the power of this truth, may success be accomplished!

---

[460] Ms A reads: 'aggregate of feeling.' See above, note 457.

HŪṂ This warmth, being of the nature of fire,
Is in no way different from Pāṇḍarā.
It is inseparable from the warmth of the Mother.
By the power of this truth, may success be accomplished!

HŪṂ This blood, being of the nature of water,
Is in no way different from Māmakī.
It is inseparable from the blood of the Mother.
By the power of this truth, may success be accomplished!

HŪṂ This breath, being of the nature of air,
Is in no way different from Tārā.
It is inseparable from the breath of the Mother.
By the power of this truth, may success be accomplished![461]

Next one offers the eight consciousnesses of the deceased into the *maṇḍala*:

[546] HŪṂ This visual consciousness of the deceased
[222] Is offered to all the deities of the *maṇḍala*.
May he see the true meaning of *dharmatā*!

The verse is then to be repeated with reference to aural consciousness and the rest. Offering the ears, one prays, 'May he hear the great sound of *dharmatā*,' and so on. When all eight consciousnesses have been offered, one continues:

These three, the body, speech and mind of the deceased
Are offered to all the deities of the *maṇḍala*.
May he spontaneously attain the three *kāya*!

And then one offers up whatever other dedicatory prayers one wishes. Finally, one imagines the deceased being led away in the company of the host of deities of the triple *maṇḍala* by whom he is impressed with the seal of understanding.

That completes the transmitted precepts concerning cremation.

◆

---

[461] Ms A lists only four elements (omitting wind) and speaks of four consorts. Verses 3-5 of this section have been completed by reference to the *Hevajra-tantra*. Following verse 2, our text simply states that the series is to continue with 'warmth, blood (and breath).'

HOMAGE TO THE GLORIOUS VAJRAKUMĀRA

These are the transmitted precepts concerning the preparation of *sāccha*, votive or reliquary tablets.

First of all, one performs the earth rituals and embeds a *kīla* into the ground: Reciting the Kīla *mantra* over that earth, one imagines the soil to be transformed into a mass of light by rays of light emanating from the *mantra*. One then contemplates the lumps of clay [from which the *sāccha* are to be cast] as *vajra* of skilful means, and the casting mould to be the lotus of wisdom. Whilst pressing each lump of clay into the mould, one imagines the union of male and female deities. Muttering OṀ DĪPTACAKRA DHĀṀ (MŪṀ) LĀṀ MĀṀ PĀṀ (PYAṀ) TĀṀ EHY EHI HANA HANA HŪṀ PHAṬ, one contemplates the deities arriving in *saṁbhogakāya* form for the benefit of living beings and, reciting the Kīla *mantra*, one imagines them in the guise of wrathful *heruka*s and their consorts. If there is a *stūpa*, [547] this is imagined to be the divine palace within which one meditates upon the triple *maṇḍala* of deities. If one wishes to perform a more elaborate *sāccha* ritual, this can be done by meditating upon each *sāccha* as one of the deities of the Vajrakīla *maṇḍala*. Reciting NAMAḤ SAMANTA HRĪṀ HRĪṀ PHAṬ, lifespan and merits are increased. For the sake of controlling power, one recites SURU SURU PRASURU, and to pacify any disturbance one says BIṬAYA BIṄ BIṄ. For wrathful purposes one says MĀRAYA MĀRAYA.[462] In order that the casting of the images be of benefit to the deceased, one takes pieces of his bone, purifies them of any defilement, grinds them to powder and mixes them with the clay before casting the images, which one then thinks of as representing the dead person himself.

That completes the transmitted precepts on *sāccha*. *iti.*

HOMAGE TO THE *GURU*, THE GLORIOUS VAJRAKUMĀRA

With regard to the establishment (*pratiṣṭhā*) of Vajrakīla [in any object to be consecrated], one should perform the ritual service, [223] means of accomplishment and marvellous activities of the deity: Having completed the earth rituals, one should build an altar in the shape of a square platform. Collecting together the material requisites for the ritual service, he should perform the ritual service. He should firmly press down upon the heads of obstructing demons and then cleanse himself of all impurities by meditating upon emptiness with the *mantra* OṀ ŚŪNYATĀJÑĀNAVAJRASVABHĀVĀTMAKO 'HAM. If [the item to be consecrated] is a *stūpa*, one should meditate upon it as a triangular *maṇḍala* palace constructed of five kinds of jewels. Within this one should generate the hosts of deities of the triple *maṇḍala*, and likewise if it is a statue or painted image. If [the item to be consecrated] is a book, one should meditate upon it in the form of the sacred vowels and consonants of the Sanskrit alphabet. [548] Then the wisdom being should be invited and established within the item: Adding the formula YE DHARMĀ HETUPRABHAVĀ HETUN TEṢĀṀ TATHĀGATO HY AVADAT, TEṢĀṀ CA YO NIRODHA EVAṀVĀDĪ MAHĀŚRAMAṆAḤ SVĀHĀ to the *mantra* employed at the time of ritual service, one empowers grain by reciting this 108 times, and scatters it as an oblation. Reciting OṀ DHARMADHĀTU JVALAGARBHE HṚDAYA SARVATATHĀGATASAMAYATIṢṬHAS TVAṀ, one imagines the *jñānasattva* to be visibly present. The extent to which it has been successfully drawn into an image is measured by the warmth of the statue's face. When consecrating a *stūpa*, one should offer parasols and banners of victory. Books also become warm. When warmth is perceived, make offerings. When painting in the eyes of an image, one says:

---

[462] This group of *mantra* belongs to the guardian goddesses of the *maṇḍala*'s four gates and the activities here associated with those *mantra* are to be expected.

> HŪṀ With these eyes, bright with the wisdom and compassion of
> All the buddhas of the past, present and future,
> Look upon all sentient beings. And hereafter
> May you keep open this eye of wisdom!
> OṀ SARVATATHĀGATACAKṢU PRAVEŚAYA PHAṬ PATA HŪṀ.

And one bathes the eyes with a golden spoon.[463]

[When cutting the hair of a disciple for his consecration:]

> HŪṀ In order to completely eradicate defilement,
> This knowledge razor of supreme skilful means and
> The serrated knife of perfect wisdom are used
> To shave the hair of the five mental poisons.
> OṀ SARVATATHĀGATA KEŚACHINDA[464] PHAṬ.

[The offering of robes:]

> HŪṀ This fine cloth, beautified with ornamentation,
> Is as soft as the robes of the *cakravartin* emperor.[465]
> This fine cloth of pure moral conduct

---

[463] This reference to a golden spoon, and the word *pata* in the *mantra* above, suggest a conflation here with the eye-medicine rite (*añjanavidhi*) in which a mixture of butter and honey are applied to the eyes of the disciple at the time of his consecration in order to cure him of the cataracts (*paṭala*) of ignorance. Abhayākaragupta, *Vajrāvalī* 376.

[464] A: CHINDA KUŚA, B: CCHINDHA KEŚA.

[465] A: *gu ling pañca gling bu* B: *gu ling pañca li ka* This incomprehensible line may perhaps derive from *kācalindika*, a fabulously soft cloth woven from the plumage of birds and said in legend to be favoured by the Wheel-turning Universal Monarch.

Is offered to the Conquerors of the three times. [224]
OṀ SARVATATHĀGATA PRATĪ SARVA MŪKHA HŪṀ PHAṬ (?)

After that, seven kinds of precious jewels [549] should be offered.

Offering a parasol to a *stūpa*:

HŪṀ To all the buddhas of the past, present and future,
In order that the wheel of the teachings may be turned,
This beautiful golden umbrella with its staff
Is offered so that the refreshing coolness of religion may be gained.
OṀ SARVACHATRAṀ SAMUCCHRITA HŪṀ.[466]

Offering a victory banner:

HŪṀ To all the buddhas of the past, present and future,
In order to attain victory over the interruptions of Māra,
This *makara* banner, adorned with the sun and moon,
Is offered so that the Buddhist religion may never decline.
OṀ SARVA MAKARADHVAJA UCCHRITA HŪṀ.[467]

Offering a flag:

HŪṀ To all the buddhas of the past, present and future,
This splendid, beautiful flag,
Flying high, fluttering and waving
Is offered in order to encourage [the faithful] and overawe
[the wicked].
OṀ SARVATATHĀGATĀLAṄKṚTAŚAKASAMUDRA HŪṀ.[468]

And then the offering of the seven gems [of cosmic royalty] (*sapta cakravartināṁ ratnāni*) should be presented, and the prayers of auspiciousness recited. Then one should present offerings of food and a *bali* to the Dharma-protectors and to the 'Brother and Sister Glorious Lord' (Mahākāla). These are entrusted with the duty of care and protection: "Please remain [within this consecrated object] for aeons for the welfare of all living creatures."

That completes the transmitted precepts on consecration.

---

[466] A: OṀ SARVACHATRAṀ ŚRI KA SA MUD TRA HŪṀ.
B: OṀ SARVACCHATRAṀ ŚRĪ KA PA MU TRA HŪṀ.
Emend to: OṀ SARVACHATRAṀ ŚIKHARA SAMUDRA HŪṀ (?)
Or: OṀ SARVACHATRAṀ ŚRĪKĀRASAMUDRA HŪṀ (?)

[467] Both mss: OṀ SARVA HACARA CATRIKA HŪṀ (?)

[468] A: OṀ SARVATATHĀGATA ALAṀ TRI ŚA KA SA MU TRA HŪṀ.
B: OṀ SARVATATHĀGATA ĀLAṀTRIŚAKASAMUDRA HŪṀ.

[550] The rules and regulations of the ritual service. The transmitted precepts on this topic are in two parts: Ordinary recitation and special recitation.

Firstly, ordinary recitation has four sections: Ritual service (*sevā*), subsidiary service (*upasevā*), accomplishment (*sādhanā*) and great accomplishment (*mahā-sādhanā*). With regard to the ritual service[469] of the wisdom deity, it is said in the *tantra*:

> Performing the ritual service with a collection of *kīla*, success
> is attained.
> This is understood to mean with the nine syllables [225]
> And a view of thusness free of all mental fabrication.

The 'nine syllables' referred to here are OṀ VAJRAKĪLI KĪLAYA HŪṀ,[470] and these are used to bind fast the borders and establish the boundary (*sīmābandha*): Pouring black barley grain into a skull, one attaches various coloured silk pennants (*paṭṭa*) to a number of ritual *kīla*, one for each of the deities in the *maṇḍala*. [These *kīla* are then] tied together with coloured thread and, holding one end of the *dhāraṇīsūtra* (five strands of coloured cotton with a *vajra* attached to one end, acting as a conduit for the *mantra* to travel from the *yogin* to the circle of *kīla*), one mutters the *mantra*. There should be two sessions of *mantra* recitation at the time of making offerings to the assembly. The main part of the ritual activity text should be read up as far as the recitation of *mantra* section, and then, with the syllables E and RAṀ, one should generate the *maṇḍala* palace and, by means of JVALA RAṀ, one creates the retinue of deities.[471] Both of these sections are to be performed twice, with [the first] one of the *maṇḍala* visualized in front (i.e. in the sky before one's eyes). Then one begins the *mantra* recitation as follows: In the heart of oneself there resides the *jñānasattva*, within whose heart there stands a *vajra*. In the hub of that *vajra* there is a HŪṀ, around which the Kīla *mantra* revolves. Fixing this in the mind, one engages in the recitation. At the same time, that *mantra* issues forth from the tip of the *vajra* [551] and ascends up the body of the *jñānasattva* so that it enters his throat. Ascending from there, it goes up to his face and issues forth from his mouth. Continuing on its way upwards, it enters one's own throat. Coming out through one's right nostril, it enters the left nostril of the wisdom deity Vajrakumāra [in the sky before one] and is drawn down to merge into his heart. One then presents the deity with offerings that gladden and satisfy his body, speech and mind, and one contemplates receiving a boon of whatever *siddhi* one desires. After that, the *mantra* issues forth from the deity's right nostril and enters oneself through the left nostril, so that one imagines it being reabsorbed into one's heart. There it is held as if it were the fine threads of a golden cobweb and, seeing it thus, one recites it [throughout the second session].

---

[469] Both mss read: 'subsidiary service' at all points throughout this section.

[470] A adds PHAṬ. See above, note 361.

[471] B reads: 'a skull cup.'

When one is performing the regular meditation sessions (*thun mtshams su*), the recitation is established in the Supreme Son, but all the rest is just the same in both sessions.

One should continue meditating in this way until the period of the retreat is come to an end, the count of *mantra* has been completed, and the signs of success have been revealed. As it says in the *tantra*:

> The period of retreat is at least [226] one year.
> The number of recitations adds up to ten million.
> The sign of success is seeing the deity's face
> And receiving his prediction to full enlightenment.

At the end, one should attach the words SARVA VIGHNĀN [and so on] and recite the *mantra* a few more times.

Secondly, with regard to the subsidiary service devoted to the oath-bound guardians: Low platforms for the protector goddesses are set up around the four sides of a square *maṇḍala*, the centre of which is painted dark blue. They are adorned with red half-moons [as seats for the goddesses], [552] [and stand upon] a green platform (*gru chad, ārohana*). The area for the deities (*snam bu, paṭa*) and doorways are painted to match the colour of the appropriate direction. Then the *yogin* should set out all his personal *samaya* articles in accordance with established tradition. Making offerings to the assembly four times, he engages in the main part of the ritual up as far as the recitation of *mantra* section. First of all, beginning with the basic heart *mantra*, OṀ VAJRAKĪLI KĪLAYA etc, one wraps it up with KAṬAṄKAṬE and continually recites this both night and day. When the signs of success have arisen, whatever protectors have approached should be kept subdued and entrusted with their tasks. General signs are the slaying of living beings and the approach of someone leading an ox. Special signs include dreaming of wild animals, which indicates that the Śvanmukhā goddesses are near at hand, the arising of women in the form of fish or snakes, which indicates that the bSe-mo goddesses are near at hand, the appearance of black women or black birds, which indicates that the Mahātmā goddesses are near at hand, or the appearance of a solitary man, red and white in colour, or a horseman, indicating that the *kiṁkāra* manservants are near at hand. Holding them to their oaths, [those who have come near] are given their instructions and their *mantra* should be recited a little more. That is the method of subsidiary service that summons the hearts of the oath-bound protectors.

Thirdly, the accomplishment[472] of malign *mantra* is to be performed for six days and nights, and throughout the whole of this period one presents offerings to the assembly at the six times of each day. During this time, the six kings of malign *mantra* are to be recited in turn, one at each of the sittings. Converting this into form, one should draw a wheel with eight spokes. At the time of *mantra* recitation during the main part of the practice, one should recite in accordance with the method of visualising the *mantra* as it revolves around the hub of a *vajra* in the heart of the *jñānasattva* within one's own heart (*'dzab khang dbye ba*): OṀ VAJRAKĪLI KĪLAYA HASAYARA HRĪḤ DAṆḌA HŪṀ PHAṬ. This may be recited on its own. On the second evening one recites ĀVEŚAYA, and on the third evening [553] ŚĪGHRAM ĀNAYA. On the fourth, JVALAPAYA,[473] on the fifth, TATHĀYA, and on the sixth BIDAYA. All of this is to be added to the *mantra*. On the night of the seventh day, having already completed all six of these rulers of malign *mantra*, [the enemy] is to be defeated and humiliated. [227] Separated from his protector deities, he is dragged forth and one must apply all the auxiliary limbs of the practice — [the six] hidden connections [together with the appropriate] ritual articles, meditational *samādhi*, prayers of dedication and so on — as explained at length above. Secondly, he is coerced into the effigy. Thirdly, he is [bound with curses] to remain in that form. Fourthly, he is driven mad. Fifthly, he is ground to mincemeat. Sixthly, he is fed as food to the *maṇḍala* deities.

---

[472] Both mss read: 'subsidiary service' at all points throughout this section.

[Fourthly, the great accomplishment:] After that, one should apply the precepts of longevity and the precepts of ritual ablution. By means of the three clear appearances (of oneself as the deity, the enemy as really present, and the rite as the perfect union of wisdom and compassion), one absorbs the life force of the enemy into oneself in the form of A A. Then with the first PHAṬ he is split apart. With the second PHAṬ one reaches the vital point. And with the third PHAṬ one appropriates his dynamic essence. After that he is transferred to a place [of good rebirth].

After that, the *kīla* of the four gate-keeping goddesses are plunged into the four reservoirs of his body and then he is pounded in a mortar and pestle as one recites the liturgy from "They must be pounded by the blazing *vajra* pestles,"[474] up until the word KHAṬAṀ Then he is hacked to pieces with various sharp weapons and fed as food to the mouths of the deities.

Similarly, on the final night, having buried him in the fold of a narrow valley (*sur phug*), one performs the extensive rites as given above.

[554] That completes the four branches of ritual service and attainment[475] of the malign *mantra*, all of which constitutes the ordinary method of recitation.

---

[473] Both mss: JAYE VIJAYE.

[474] See above, note 202.

[475] Both mss read: 'subsidiary service' at all points throughout this section.

Secondly, the special recitation practice has two parts: (1) The attainment of unsurpassed *bodhicitta* on the basis of deity recitation, and (2) the annihilation of enemies and obstructors on the basis of enemy recitation.

(1) The first of these has two parts: (i) The recitation of the Kīla *mantra* in conjunction with *dharmatā*, and (ii) the recitation of the *mantra* in conjunction with the Kīla deity.

(i) First of all one visualizes the *mantra* in the hub of the *vajra* in the heart of the *jñānasattva*, then one recites the *mantra*, and finally one recites the *mantra* in unison [with a host of Vajrakīla deities]: Thus, firstly, one seizes [the *maṇḍala*-holding earth], then one constructs the *maṇḍala* palace from the syllables E RAṀ [and the rest] and creates the deity in front with JVALA RAṀ. Next, by reciting the *mantra* whilst holding in mind the triple layers of the deity within one's heart, together with the miniature wrathful emanations that cover one's skin, one recites the *mantra* in the form of the wisdom deity and his retinue. [228] [And finally] one recites the *mantra* together with one hundred thousand Vajrakumāras as the roar of an utterly inconceivable huge crowd and imagines that he recites in the manner of a swarm of bees. Although such recitation is performed on the level of relative truth, in absolute truth one should remember that the naturally unborn sound of the *dharmatā* bubbles up within this, like water from a spring. With this exceedingly profound practice, success is near at hand. So said Padma rgyal-po.

(ii) Secondly, in practising the recitation in association with the deity, [555] the completion of the *mantra* count and so on are as before. Then, due to the power of one's recitation, cream emerges from the tips of the *vajra* prongs (within the heart of the *jñānasattva* in one's heart) and this emerges from the mouth of the wisdom being and is guided upwards through the point of union of Hayagrīva and his consort, coming out in order to encircle Amitābha on the top of the tongue. Being led out through the right nostril, it encircles Vairocana on the top of one's head. Returning back again (via the left nostril?), it radiates out from the surface of the tongue and is absorbed into the heart of the wisdom deity in front. One then meditates upon him as being gratified with offerings. When [the *mantra*] returns back again, it purifies all the defilements of one's body, speech and mind.[476] One then imagines the bestowal of *siddhi*, after which rays of light radiate out from the *mantra*, transforming all living beings of the triple universe into deities of the triple *maṇḍala*, and then one imagines that [those light rays] act for the welfare of all beings by means of the four rites.

(2) Secondly, concerning the enemy recitation which is to be performed in the case of an enemy suddenly arising: If one is not well versed in the practice of the ordinary recitation based upon the assembled array of *kīla*, one should first of all dig out a pit for the enemy as described in the instructions for the ritual service, construct the *maṇḍala* of protectors and perform the main part of the

---

[476] According to ms A, it purifies all the defilements of body and speech.

sādhana meditation up as far as the *mantra* recitation section. One should then recite the deity *mantra* in combination with the heart *mantra* of the four classes of oath-bound protectors, and these are to be recited both day and night. [556] One should then enter the *samādhi* in which one imagines a rainfall of sharp weapons to descend upon the enemy. After that, the ordinary and special signs of success should arise, as before. When those signs have been received, [229] one should engage in the six-day rite of accomplishing[477] the malign *mantra*. Then, for one night, he should prepare the wrathful *maṇḍala* of slaying. This has the form of an eight-spoked wheel with a triangle in its hub. Within that *maṇḍala* he should engage in the extensive rites of nailing down with a *kīla*. As a consequence of these activities, there will occur signs of [the slaying of] the enemy.

That completes the transmitted precepts on enemy recitation.

There are then three deeds of refreshing sustenance of great importance: Self-refreshment, *kīla*-refreshment, and enemy-refreshment. The first of these, self-refreshment, consists of 21 recitations of the Kīla *mantra* and the generation of the entire *traidhātuka* as the deity Vajrakumāra. Rays of light radiate out from him and summon the hearts of the buddhas [from which further light emanates], purifying the sins of all living beings in the six destinies. This also purifies the obscurations to omniscience of oneself and one should imagine oneself to be clear and brightly shining. The second refreshment begins with 18 recitations of the Kīla *mantra* and the generation of the entire *traidhātuka* as the *maṇḍala* of material *kīla*. Revolving this around one's head, rays of light radiate out from the *mantra* recitation and summon the hearts of the buddhas [from which further light emanates], purifying the sins of all living beings in the six destinies. One should then imagine the *kīla* to be clear and brightly shining. The third refreshment begins when the signs of the enemy having been successfully brought forth are apparent. Transforming his consciousness into the syllable HŪṀ, he is borne aloft on a wind generated from the syllable YAṀ [557] and carried away to the point of union of the deity and his consort. From there he is transferred [to a pure realm] by the syllable PHAṬ, and one should imagine that he attains the three *kāya* of buddhahood.

That completes the transmitted precepts on ritual service.

◆

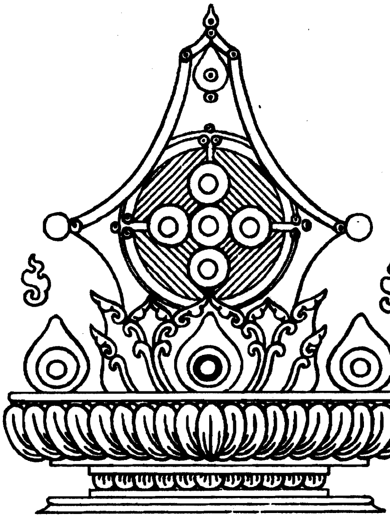
---

[477] Both mss read: 'subsidiary service' at all points throughout this section.

Gathering together a few drops from the ocean of teachings in the *Vajrakīla-tantra,* and mixing these with the essential nectar of the excellent explanations coming from the three *ācārya,* this has been set down in writing for the preservation of the Buddha's teachings.[478]

The Black One Hundred Thousand is completed.

May it be like the sun and moon above the earth!
śubham astu
Let goodness prevail!

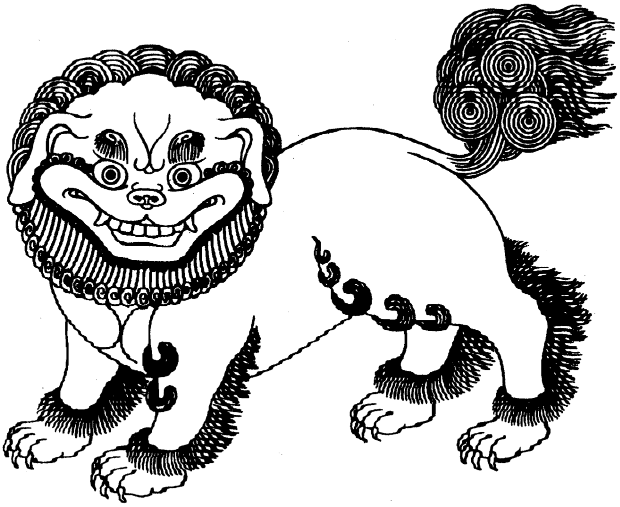


---

[478] This colophon in B only.

EPISODE V:

VERSES OF ASPIRATION FOR SUCCESS IN THE PRACTICE OF *VAJRAKĪLA*



Extracted from
'The Sharp Weapon which Defeats the Unruly Minions of Māra'

༄། །ན་མཿ་ཤྲཱི་བཛྲ་ཀུ་མཱ་རཱ་ཡ། ༎

SALUTATION TO ŚRĪ VAJRAKUMĀRA, THE GLORIOUS VAJRA YOUTH

འཁོར་འདས་ཀུན་ཁྱབ་ཆོས་སྐུ་ཀུན་ཏུ་བཟང་།
ཁ་སྦྱོར་བདུན་ལྡན་ལོངས་སྐུ་རྡོ་རྗེ་སེམས།
གང་འདུལ་དེར་སྤྲུལ་གསང་བདག་སྨུག་ནག་ཡུམ།
གསོལ་བ་འདེབས་སོ་མཐུ་དབང་གྲུབ་གཉིས་སྩོལ༎

Dharmakāya Samantabhadra who pervades all of *samsāra* and *nirvāṇa*,
Sambhogakāya Vajrasattva with the seven qualities of union,
Nirmāṇakāya Vajrapāṇi and his *ḍākinī* Karmendrāni who emanate
in whatever form is suitable for those to be tamed,
We pray to you to grant us strength, power and *siddhi*
(mundane and supreme).

ཚངས་པ་གདོང་གསུམ་ལྷ་དབང་ཀླུའི་རིག་འཛིན།
རྒྱལ་པོ་ཛ་དང་ཤཱ་ཀྱ་པྲ་བྷའི་ཞབས།
གྲུབ་པའི་དབང་ཕྱུག་པདྨ་ཀ་ར་ལ།
གསོལ་བ་འདེབས་སོ་མཐུ་དབང་གྲུབ་གཉིས་སྩོལ༎

Three-faced Brahmā (ruler of the *rūpadhātu*),
Devindra (*vidyādhara* of the upper realm above the surface
of the earth),
The *nāga* Takṣaka (*vidyādhara* of the lower realm below the surface
of the earth),
Indrabhūti (*vidyādhara* of the intermediate realm upon the surface
of the earth),
The holy Prabhahasti (teacher of Padmasambhava),
And Padmasambhava, the powerful *siddha* lord,
We pray to you to grant us strength, power and *siddhi*
(mundane and supreme).

བི་མ་མི་ཏྲ་ཤཱི་ལ་མཉྫུ་དང་།
མཁར་ཆེན་མཚོ་རྒྱལ་ · · · · · · ་ལ།
གསོལ་བ་འདེབས་སོ་མཐུ་དབང་གྲུབ་གཉིས་སྩོལ།།

Vimalamitra and Śilamañju,
Ye-shes mtsho-rgyal, princess of mKhar-chen ... (and so on),
We pray to you to grant us strength, power and *siddhi*
(mundane and supreme).

འདི་ཕྱི་རྣམ་ཀུན་བྱང་ཆུབ་སྙིང་པོའི་བར།
བླ་མ་མཆོག་དང་ལྷག་པའི་ལྷར་བཅས་པས།
རྗེས་སུ་བཟུང་ནས་གསང་ཆེན་སྙིང་པོའི་ལམ།
རིམ་གཉིས་ཟབ་དོན་ཉམས་སུ་ལོངས་པར་ཤོག།

In this and all our future lives until the essence of awakening
is gained,
Being held as disciples by great *gurus* and the supreme deities
May we practise on the path of the great secret essence
And gain the profound meaning of the developing and perfecting
stages.

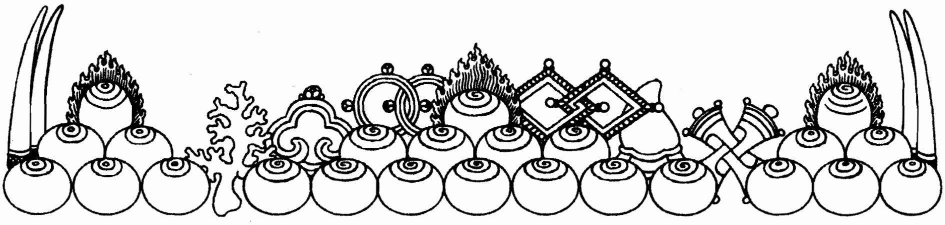
མཚན་མའི་ཕུར་བུས་དགྲ་བགེགས་ཚར་གཅད་ཅིང་།
དོན་གྱི་ཕུར་བུས་མ་རིག་རྟོག་འཛིན་བསྒྲལ།
ལྷུན་གྲུབ་དབྱིངས་རིག་འོད་གསལ་ཆམས་ཅིག་གཞིར།
ཡོངས་དག་སྐུ་གསུམ་འབྲས་བུ་ལྷུན་གྲུབ་ཤོག།

Having annihilated the enemies and obstructors by means of the *kīla*
with signs,
We must destroy the grasping thoughts of ignorance with the *kīla*
of ultimate meaning.
On the basis of the union of clear light and effortlessly arising
awareness of the *dharmadhātu*,
May the resultant three *kāya* of absolute purity be spontaneously
accomplished!

ཅེས་པ་འདི་ཡང་རིག་སྔགས་འཆང་བ་དགེ་སློང་པདྨ་འཕྲིན་ལས་ཀྱིས་རང་གི་ངག་འདོན་ཕྱིར་ཕུར་སྒྲུབ་ཀྱི་ཐུན་མཚམས་སུ་ཕྲལ་དུ་སྦྱར་བའི་ཡི་གེ་པ་ནི་དོན་ལྡན་ནོ།།

The tāntrika and bhikṣu Padma 'phrin-las composed this prayer for his own recitation during a retreat focussing on the practice of Vajrakīla. It was written down by Don-ldan.

bhavatu sarvamaṅgalam // May all be auspicious!



APPENDIX

BIBLIOGRAPHY

Tibetan Texts

(see also "Sources" *Preface* p.xxxxi)

Snga 'gyur byang gter chos skor las 'don cha'i skor (5 vols.)
Published by rDo-rje brag e-vaṁ lcog-sgar Monastery, Simla, 1997

rDo rje phur pa'i chos 'byung rgyud sde mang po'i gleng gzhi dang sbyar ba and rDo rje phur pa'i chos 'byung sdus pa. Two works on the history of the Vajrakīla teachings by gTsang *mkhan chen* 'Jam-dbyangs dpal-ldan rgya-mtsho (1610-1684). Published by Taklung Tsetrul Pema Wangyal, Darjeeling, 1979

rNying ma'i rgyud 'bum. Collected Tantras of the Nyingmapa (NGB)
gTing-skyes NGB
Published by Dilgo Khyentse Rinpoche, Thimpu, 1973-75 in 36 vols.
(In this edition the *tantra* of Vajrakīla are found in vols. 27-29)
mTshams-'brag NGB
Published by National Library of Bhutan, Thimpu, 1982 in 46 vols.
(In this edition the *tantra* of Vajrakīla are found in vols. 35-38)

dPal rdo rje phur pa'i lo rgyus chos kyi 'byung gnas ngo mtshar rgya mtsho'i rba rlabs
By bLo-gros rgyal-mtshan (1552-1624)
Collected writings of Sog-bzlog-pa bLo-gros rgyal-mtshan vol. 1 pp.111-201
Published by Sanje Dorji, New Delhi, 1975 (2 vols.)

dPal rdo rje phur bu bdud 'joms gnam lcags spu gri'i byin rlabs gtor dbang gi cho ga skal ldan 'dod 'jo'i dga' ston ces bya ba
Collected Works of H.H. bDud-'joms rin-po-che vol. 11, Kalimpong, 1979

Phur pa bdud 'joms gnam lcags spu gri'i glegs bam bzhugs byang zla shel me long zhes bya ba
Collected Works of H.H. bDud-'joms rin-po-che vol. 10, Kalimpong, 1979

Phur-pa Texts of the Byang-gter Tradition (2 vols.)
Published by Damchoe Sangpo, Dalhousie, 1977

Byang gter phur pa lugs gsum gcig tu dril ba'i chos skor
Smanrtsis Shesrig Spendzod Series vol. 75, Leh, 1973

Byang gter phur pa'i skor
Published by Lama Dawa & Chopal Lama, Darjeeling, 1984

Byang gter phur pa'i 'phrin las rgyas pa dang chos srung bskang so'i skor
Extensive *sādhana* for the Northern Treasures Kīla by 'Phrin-las bdud-'joms
Published by Bla-ma zla-ba & Sherab Gyaltsen, Gangtok, 1983

Western Language Publications

Michael Aris & Aung San Suu Kyi (eds.), *Tibetan Studies in Honour of Hugh Richardson.* (Proceedings of the International Seminar on Tibetan Studies, Oxford, 1979) Aris & Phillips, Warminster, 1980

Ian Baker & Thomas Laird, *The Dalai Lama's Secret Temple.* Thames & Hudson, London, 2000

Yael Bentor, *Consecration of Images and Stūpas in Indo-Tibetan Tantric Buddhism.* E.J.Brill, Leiden, 1996

Stephan Beyer, *The Cult of Tārā; Magic and Ritual in Tibet.* University of California, Berkeley, 1978

F.A.Bischoff & Charles Hartman, "Padmasambhava's Invention of the Phur-bu. Ms. Pelliot tibétaine 44" In: *Études tibétaines dédiées à la mémoire de Marcelle Lalou* 11-28. Paris, 1971

Anne-Marie Blondeau, "Analysis of the Biographies of Padmasambhava According to Tibetan Tradition" In: Aris & Kyi (eds.), *Tibetan Studies* 45-52

"Le Lha-'dre bKa'-thang" In: *Études tibétaines dédiées à la mémoire de Marcelle Lalou* 29-126. Paris, 1971

Martin Boord, *The Cult of the Deity Vajrakīla.* Institute of Buddhist Studies, Tring, 1993

Overview of Buddhist Tantra. LTWA, Dharamsala, 1996

Martin Brauen, *The Mandala: Sacred Circle in Tibetan Buddhism.* Serindia Publications, London, 1997

Michael Broido, "Killing, Lying, Stealing and Adultery: A Problem of Interpretation in the Tantras" In: Donald Lopez (ed.), *Buddhist Hermeneutics.* Honolulu, 1988, 71-118

Bruno Dagens, *Māyāmātā; Traité Sanskrit d'Architecture.* (2 vols.), (Sanskrit text with French translation.) Pondichery, 1976

Eva M.Dargyay, *The Rise of Esoteric Buddhism in Tibet.* MLB, Delhi, 1977

Shashibhusan Dasgupta, *Obscure Religious Cults.* Calcutta (3rd edition), 1969

Vaidya Bhagwan Dash, *Materia Medica of Indo-Tibetan Medicine.* Classics India Publication, Delhi, 1987

Kazi Dawa-Samdup, *Śrī Cakrasaṁvara-tantra.* Calcutta, 1919

Dhīḥ, Journal of Rare Buddhist Texts Research Unit. Bi-annual publication of CIHTS, Sarnath

Dodrub Chen Rinpoche, *The Biography of Mahāpaṇḍita Vimalamitra.* Gangtok, 1967

Sanskrit Texts

Abhisamayamañjarī by Śubhākaragupta
Rare Buddhist Text Series vol. 11, CIHTS, Sarnath, 1993

Āryamañjuśrīnāmasaṁgīti with *Amṛtakaṇikā* by Bhikṣu Raviśrījñāna and *Amṛtakaṇikodyota-nibandha* of Vibhūticandra. Edited by Banarsi Lal
Bibliotheca Indo-Tibetica XXX, CIHTS, 1994

Āryamañjuśrīmūlakalpa (MMK). Edited by Ganapati Sastri (3 vols.)
Trivandrum, 1925. (Reprint:) Sri Satguru Publications, Delhi, 1989

Śrīkālacakratantrarāja. Edited by Biswanath Bannerjee
The Asiatic Society, Calcutta, 1985

Kṛṣṇayamāritantram with *Ratnāvalīpañjikā* of Kumāracandra
Rare Buddhist Text Series vol. 9, CIHTS, Sarnath, 1992

Kriyāsamuccaya by Jagaddarpana (Unedited facsimile edition)
Śatapiṭaka Series vol. 237. New Delhi, 1977

Kriyāsaṁgrahapañjikā by Kuladatta
(Ph.D thesis) Ryugen Tanemura, University of Oxford, forthcoming

Gilgit Manuscripts (4 vols. in 9 parts)
Edited by Nalinaksha Dutt
Srinagar, 1939. (Reprint:) Sri Satguru Publications, Delhi, 1984

Guhyasamājatantrapradīpoddyotanaṭīkāṣaṭkoṭivyākhyā by Candrakīrti
Edited by Chintaharan Chakravarti, Patna, 1984

Dāmara-tantra
Edited and translated by Ram Kumar Rai
Tantra Granthamālā XIII, Varanasi, 1988

Pañcakrama by Nāgārjuna. Edited by Louis de La Vallée Poussin
University of Gand, 1896

The Pañcakramaṭippaṇī of Muniśrībhadra (*Yogimanoharā*)
Zhongxin Jiang & Toru Tomabechi (eds.)
Schweizer Asiatische Studien Monographien band 23, Bern, 1996

Vajrāvalī by Abhayākaragupta
(Ph.D thesis) Masahide Mori, SOAS, University of London, 1996

Vasantatilakā of Caryāvratī Śrīkṛṣṇācārya with *Rahasyadīpikā* of Vanaratna
Rare Buddhist Text Series vol. 7, CIHTS, Sarnath, 1990

Vimalaprabhā by Kalki Śrīpuṇḍarīka. Edited by Jagannatha Upadhyaya
(3 vols.) Bibliotheca Indo-Tibetica XI-XIII, CIHTS, 1986-1994

Sādhanamālā. Edited by Benoytosh Bhattacharyya
(2 vols.) GOS XXVI & XLI, Baroda, 1925, 1928

Sarvatathāgatatattvasaṁgraha (STTS). Edited by Lokesh Chandra with introduction and illustrations of maṇḍalas, Delhi, 1987

Siddhaikavīramahātantram. Edited by Janardan Pandey
Rare Buddhist Text Series vol. 20, CIHTS, Sarnath, 1998

MATTHEW KAPSTEIN, "Samantabhadra and Rudra: Innate Enlightenment and Radical Evil in Tibetan Rnying-ma-pa Buddhism" In: Frank Reynolds & David Tracy (eds.), *Discourse and Practice*, SUNY, Albany, 1992, 51-82

The Tibetan Assimilation of Buddhism: Conversion, Contestation and Memory. Oxford University Press, New York, 2000, (Includes revised reprint of item above)

SAMTEN G.KARMAY, *Secret Visions of the Fifth Dalai Lama.* London, 1988

The Great Perfection (rDzogs-chen); A Philosophical and Meditative Teaching in Tibetan Buddhism. Leiden, 1988

The Arrow and the Spindle; Studies in History, Myths, Rituals and Beliefs in Tibet. Kathmandu, 1998

CHHIMED RIGDZIN LAMA, *Byang-gter Teaching and Practice According to the Tradition of Khordong Monastery.* Series translated with James Low, *et al.* Vols. 1-20. Kalimpong, 1975-85

C.R.LAMA & JAMES LOW, *The Origin of Heruka and the Twenty-four Places* (n.d.)

GEGA LAMA, *Principles of Tibetan Art.* (2 vols.) Darjeeling, 1983

ÉTIENNE LAMOTTE, *History of Indian Buddhism.* (Translated from the French by Sara Boin) Louvain, 1988

ROB LINROTHE, *Ruthless Compassion: Wrathful Deities in Early Indo-Tibetan Esoteric Buddhist Art.* London, 1999

DAVID N.LORENZEN, *The Kāpālikas and Kālamukhas; Two Lost Śaivite Sects.* Delhi, 1972

THOMAS MARCOTTY, *Dagger Blessing; the Tibetan Phurba Cult.* Delhi, 1987

ROBERT MAYER, "Observations on the Tibetan Phur-ba and the Indian Kīla" In: T.Skorupski (ed.), *The Buddhist Forum* II (1991) 163-192

A Scripture of the Ancient Tantra Collection: The Phur-pa bcu-gnyis. Kiscadale Publications, Oxford, 1996

... WITH CATHY CANTWELL, "A Dunhuang Manuscript on Vajrakīlaya" *The Tibet Journal* XVIII,2 (1993) 2-16

GEORGETTE MEREDITH, "The Phurbu: The Use and Symbolism of the Tibetan Magic Dagger" *History of Religions* VI.3 (1967) 236-253

KHENPO NAMDROL, *Vajrakilaya.* Dharmakosha, London, 1997

RENÉ DE NEBESKY-WOJKOWITZ, *Oracles and Demons of Tibet.* Graz (2nd. edition), 1975

Tibetan Religious Dances. Text and translation of the Fifth Dalai Lama's 'Chams-yig. The Hague, 1976

E.OBERMILLER, *History of Buddhism (Chos-'byung) by Bu-ston.* (2 vols.) Leipzig, 1931-1932

Gyurme Dorje, *A critical edition of the Guhyagarbha-tantra, together with the Phyogs-bcu mun-sel (a 14th century commentary by Klong- chen rab-'byams-pa).* Ph.D thesis (3 vols.), SOAS, 1988

"The rNying-ma Interpretation of Commitment and Vow" In: T.Skorupski (ed.), *The Buddhist Forum* II (1991) 71-95

Tibetan Elemental Divination Paintings: Illuminated manuscripts from The White Beryl of Sangs-rgyas rGya-mtsho. Eskenazi & Fogg, London, 2002

... with Matthew Kapstein, *The Nyingma School of Tibetan Buddhism; its Fundamentals and History, by Dudjom Rinpoche ('Jigs-bral ye-shes rdo-rje)* (NSTB). Wisdom Publications, Boston, 1991

Kenneth Douglas & Gwendolyn Bays, *The Life and Liberation of Padmasambhava. The bKa' thang shel brag ma as recorded by Yeshe Tsogyal.* (After the French translation of G.C.Toussaint) 2 vols. Emeryville, 1978

Keith Dowman, "A Buddhist Guide to the Power Places of the Kathmandu Valley" *Kailash Journal* VIII:3-4 (1981) 183-291

Sky Dancer, the Secret Life and Songs of the Lady Yeshe Tsogyal. RKP, London, 1984

V.Fausboll, *Indian Mythology.* London, 1902

Francesca Fremantle, *A Critical Study of the Guhyasamāja-tantra* (GST). (Ph.D.thesis) SOAS, London, 1971

David N.Gellner, "Monastic Initiation in Newar Buddhism" In: R.Gombrich (ed.), *Indian Ritual* 42-112

Todd Gibson, "dGra-lha: A Re-examination" *Journal of the Tibet Society* V (1985) 67-72

Richard F.Gombrich (editor), *Indian Ritual and its Exegesis.* (Oxford University papers on India, vol. 2, part 1.) Delhi, 1988

Herbert Guenther, *The Teachings of Padmasambhava.* E.J.Brill, Leiden, 1996

Jeffrey Hopkins, *The Yoga of Tibet: The Great Exposition of Secret Mantra by Tsong-ka-pa - 2 & 3.* George Allen & Unwin, London, 1975

Siegbert Hummel, "Der Lamaistiche Ritualdolch (Phur Bu) und die Altvorderorientalischen Nagelmenschen" *Asiatische Studien* VI (1952) 1-4

John C.Huntingdon, *The Phur-pa; Tibetan Ritual Daggers.* Ascona, 1975

Nobumi Iyanaga, "Recits de la Soumission de Maheśvara par Trailokyavijaya d'apres les sources Chinoise et Japonaise" In: M.Strickmann (ed.), *Tantric and Taoist Studies* 3 (1985) 633-745

J.W.de Jong, "A New History of Tantric Literature in India" (English precis of the Japanese work; *Mikkyo kyoten seiritsushi-ron,* by Yukei Matsunaga, Kyoto, 1980) *Acta Indologica* VI (1984) 91-113

Eiichi Kaneko, *Ko-Tantora Zenshū Kaidai Mokuroku.* (NGB catalogue) Tokyo, 1982

Matthew Kapstein, "Samantabhadra and Rudra: Innate Enlightenment and Radical Evil in Tibetan Rnying-ma-pa Buddhism" In: Frank Reynolds & David Tracy (eds.), *Discourse and Practice*, SUNY, Albany, 1992, 51-82

The Tibetan Assimilation of Buddhism: Conversion, Contestation and Memory. Oxford University Press, New York, 2000, (Includes revised reprint of item above)

Samten G.Karmay, *Secret Visions of the Fifth Dalai Lama.* London, 1988

The Great Perfection (rDzogs-chen); A Philosophical and Meditative Teaching in Tibetan Buddhism. Leiden, 1988

The Arrow and the Spindle; Studies in History, Myths, Rituals and Beliefs in Tibet. Kathmandu, 1998

Chhimed Rigdzin Lama, *Byang-gter Teaching and Practice According to the Tradition of Khordong Monastery.* Series translated with James Low, *et al.* Vols. 1-20. Kalimpong, 1975-85

C.R.Lama & James Low, *The Origin of Heruka and the Twenty-four Places* (n.d.)

Gega Lama, *Principles of Tibetan Art.* (2 vols.) Darjeeling, 1983

Étienne Lamotte, *History of Indian Buddhism.* (Translated from the French by Sara Boin) Louvain, 1988

Rob Linrothe, *Ruthless Compassion: Wrathful Deities in Early Indo-Tibetan Esoteric Buddhist Art.* London, 1999

David N.Lorenzen, *The Kāpālikas and Kālamukhas; Two Lost Śaivite Sects.* Delhi, 1972

Thomas Marcotty, *Dagger Blessing; the Tibetan Phurba Cult.* Delhi, 1987

Robert Mayer, "Observations on the Tibetan Phur-ba and the Indian Kīla" In: T.Skorupski (ed.), *The Buddhist Forum* II (1991) 163-192

A Scripture of the Ancient Tantra Collection: The Phur-pa bcu-gnyis. Kiscadale Publications, Oxford, 1996

... with Cathy Cantwell, "A Dunhuang Manuscript on Vajrakīlaya" *The Tibet Journal* XVIII,2 (1993) 2-16

Georgette Meredith, "The Phurbu: The Use and Symbolism of the Tibetan Magic Dagger" *History of Religions* VI.3 (1967) 236-253

Khenpo Namdrol, *Vajrakilaya.* Dharmakosha, London, 1997

René de Nebesky-Wojkowitz, *Oracles and Demons of Tibet.* Graz (2nd. edition), 1975

Tibetan Religious Dances. Text and translation of the Fifth Dalai Lama's 'Chams-yig. The Hague, 1976

E.Obermiller, *History of Buddhism (Chos-'byung) by Bu-ston.* (2 vols.) Leipzig, 1931-1932

NGARI PANCHEN, PEMA WANGYI GYALPO, *Perfect Conduct: Ascertaining the Three Vows.* Wisdom Publications, Boston, 1996

JOHN REYNOLDS, *The Golden Letters.* Snow Lion Publications, Ithaca, New York, 1996

ERIK SCHMIDT, *The Lotus Born: The Life Story of Padmasambhava, Composed by Yeshe Tsogyal.* Shambhala, Boston & London, 1993

BULCSU SIKLØS, *The Vajrabhairava Tantras.* Institute of Buddhist Studies, Tring, 1996

TADEUSZ SKORUPSKI (editor), *The Buddhist Forum.* (vols.1-6) SOAS, University of London, 1990-2001

D.L. SNELLGROVE, *The Hevajra Tantra* (HT). (2 vols.) Oxford University Press, London, 1959

MICHEL STRICKMANN (editor), *Tantric and Taoist Studies in Honour of Professor R.A.Stein.* Vol. 1, 1981. Vol. 2, 1983. Vol. 3, 1985. (Mélanges Chinois et Bouddhiques XX-XXII) Institut Belge des Hautes Études Chinoises, Bruxelles

TULKU THONDUP, *Masters of Meditation and Miracles: The Longchen Nyingthig Lineage of Tibetan Buddhism.* Shambhala, Boston & London, 1996

KAPILA VATSYAYAN (editor), *Kalātattvakośa: A Lexicon of Fundamental Concepts of the Indian Arts.* (ongoing series) New Delhi

ALEX WAYMAN, "Notes on the Phur-bu" *Journal of the Tibet Society* 1 (1981) 79-85

INDEX

(see also: Table of Contents)

Abhayākaragupta xix, xxi, 54, 71, 75
absolute *kīla* 141-142, 201, 264-265 *& passim*
ācārya gSal-le-ba (rGyal-ba byang-chub) xxviii, xxix, 124-125
activities of buddhahood 46, 81, 93, 96, 131, 150, 182, 205, 221, 261
    see also: four rites
Agni, the god of fire 14, 24, 51, 60, 174, 240-244, 333
all-illuminating *samādhi* 167-169
    see also: three *samādhi*
amṛta (see: nectar)
anoint the *kīla* with blood 187, 198, 233, 257
    see also: blood
    see also: three substances
anuyoga xxii, xxvii, xxxvi, 110, 140, 141 *& passim*
architecture xvii-xvii, xix
arhant xxix
Arthaśāstra xvii, 3
astrological calculations xxxix-xxxx, 146-148
    see also: constellations, planets
Asura Cave xvi
atiyoga (*rdzogs chen*, great perfection) xiv, xxii, xxvii, xxxvi, 110, 140, 141 *& passim*
ātman xxxvi-xxxvii
attainments (see: *siddhi*)
Avalokiteśvara xvi
Avīci hell 306

bali (offering cake) 33, 6, 24, 70, 100, 150-151, 158-162 *& passim*
bDud-'joms rinpoche xiii, xv, xxii, xxxxi
Beggar's Tradition of the Kīla 128
Bhairava 8, 58, 71
Bhūmipati goddesses (bSe-mo) 85, 120, 145, 150, 209, 210, 226, 294-298, 340 *& passim*
bindu drop xviii, xxxiv, 69, 79, 96, 171, 186, 219, 262, 283, 287-288, 305, 307, 309, 311, 318-320
birth from warmth and moisture (*saṁsvedaja*) (see: four modes of birth)
bKa' thang gser phreng xxiii
Black Razor Tantra (BRT) xxi-xxii, xxxxi, 91-106
blacksmith 241
blessings xvii, xxxiii, xxxx, 81, 85, 90, 96, 135, 136, 144, 149, 157, 172, 177, 186, 190, 205, 217, 254, 263, 284 *& passim*
    see also: descent of blessings
blessings of body, speech and mind 81, 85, 96, 194, 197, 231, 286 *& passim*
blessing the offering articles 158-163, 219
blessing the ritual *kīla* 195-199
blood 25, 30, 60, 72, 101, 102, 103, 131, 149, 150-151, 152-153, 155, 156, 160, 172, 173, 177, 182, 189, 206, 212-214, 230, 232, 233, 237, 243, 244-245, 270 *& passim*
    see also: anoint with blood
    see also: smear with blood
    see also: *rakta*
blood frog xxxx, 230, 280
bodhicitta xviii, xxii, xxix, xxx, xxxi, xxxii, 36, 94, 103, 104, 132, 157, 158, 180, 183, 185-186, 193, 197, 199, 201, 202, 209, 216, 218, 219, 252, 265, 287-289, 301, 302-303 *& passim*
bodhimaṇḍa xvii
Brahmā 11, 24, 52, 55, 186, 187, 190, 191, 216, 243, 275, 317, 333-334, 347
    see also: four boundless minds
brahmin (see: four castes)
brahmin with a human skull (see: *kāpālika* brahmin)
bSam-yas monastery xvi, xxix, 120, 123-124
bSe goddesses, bSe'i lha-mo, bSe-mo, bSve-mo (see: Bhūmipati goddesses)
buddha
    (see: Gautama buddha)
    (see: Kanakamuni buddha)
    (see: Kāśyapa buddha)
    (see: Vajravikrīḍitarāja buddha)
Buddhaguhya xiv, xv, xvi, 115, 117, 121
Buddhajñānapāda xvi
Bu-ston xv

cakra 32, 57, 63, 117-118, 149, 153, 173, 175, 176, 197, 255, 262, 287-289, 309, 319
cakravartin emperor 18-19, 195, 337, 338
Caṇḍāli 83, 287, 288
Candragomin xxviii, xxxvii
Candragupta xvii
Candrakirti xxxiv, 26*ff*, 49
charnel grounds
    (see: eight charnel grounds)
    (see: nine articles of)
China xiv, xv, 124
cleansing ablution 111, 132, 143, 223, 228-229, 231 *& passim*
code of conduct (*samaya*) 196, 209, 220, 308, 322, 340
compassion xviii, xxviii, xxxi, xxxii, xxxv *& passim*
    see also: all-illuminating *samādhi*
completion stage (*niṣpannakrama*) xxvii, 54, 141, 170, 310-312
confession xxx, xxxiii, 134, 154, 157-158, 211, 219, 220, 235, 310, 313
consciousness, summoning of, etc. 225-226, 229-231, 271, 274, 280, 281, 283, 309, 320, 328, 330, 331, 334, 343
    see also: eight consciousnesses
consecration (*abhiṣeka*) 38, 62, 203-204, 304, 331
    see also: empowerment
consecration (*pratiṣṭhā*) of icon, temple, etc. 9, 55, 121, 124, 194-200, 253, 258, 304, 336-338
consort xviii, xxiv, xxvii, xxx, xxxi, xxxiv, 8, 40-41, 64, 68, 118, 139, 158, 163, 197, 219, 227, 257-258, 261-262, 267, 288-289, 305, 307, 308, 309, 313, 324, 334
constellations 113, 114, 119, 148, 173
    see also: astrology
control xvii, xviii, xxxiv, xxxx, 18, 27, 46, 103, 104, 120, 131, 177, 187, 199, 200, 202, 205, 211, 213, 240-242, 252-253, 257, 260, 261, 263, 265, 266, 273, 288, 309, 313, 316*ff*, 327
    see also: four rites
cord of the sky 153, 224, 233, 234
cremation 332-335
crown of skulls 180, 196, 203, 305, 308
cult marks xxxi, 156
ḍākinī xiv, xxxv, 111, 113, 117-118, 136, 157-158, 206, 207, 220, 266, 268-269, 294, 326, 347
Dan-'bag 130
dance 17, 24, 81, 132, 156, 162, 182, 203, 239, 245, 329
defilements xxxii, 33, 44, 62, 93, 103, 117, 118, 125, 129, 130, 132, 146, 149, 157, 158, 165-166, 168, 172-173, 182, 183, 184, 202, 213, 217, 219, 234, 243, 271, 272, 279, 280, 299, 309, 321, 334, 342
deities of the life force 156, 180, 181, 285
    see also: life force
    see also: God of the Life Force
demon of broken vows (*dam sri*) 155, 239, 293, 314
dependent origination (see: heart of)
descent of blessings 154, 158, 217, 285
destruction xvii, 3, 19, 23, 25, 29, 36, 37-39, 62-63, 151-153, 167, 171, 234-235, 247, 263, 277, 313, 318
    see also: four rites
dGa'-rab rdo-rje xiv
dGe-gong (district mChims-phu) xxix
DHADDHI *mantra* 101, 102, 128, 207, 256, 266, 268, 290-291, 294-295*ff*
Dhanasaṁskṛta xiii, xvi
dhāraṇīmantra 194, 254
dhāraṇīsūtra 339
dharmakāya xxxv-xxxvii, 118, 135, 138-139, 154, 166, 171, 176, 177-185, 193, 195, 200, 201, 207, 252, 260, 265, 282, 286, 309, 312, 321, 347 *& passim*
    see also: five *kāya*
divine pride 31, 66, 178, 179, 183, 270, 289, 312, 323, 331
dog 64, 130, 150, 153, 160, 174, 177, 198, 210, 225, 247, 297, 314
    see also: Śvanmukhā, Dog-faced
door of the life force 79, 171-173
    see also: life force
doors, symbolic, opening the 6, 154, 156, 176, 320
drops (see: *bindu*)

earth peg
    (see: peg that stabilizes the earth)
earth rituals (*bhūmividhi*) xix, 5-18, 61-62, 71-75, 254, 267, 304, 314, 336

effigy xvi, xxxiv, 21, 23, 30, 36, 60, 101, 102, 112, 132, 149, 151-153, 213, 224, 225, 227, 228, 235, 242, 243, 244, 258, 263, 269, 278, 279, 280, 314, 332
egg birth (*aṇḍaja*)
  (see: four modes of birth)
eight charnel grounds 149, 174, 177
eight consciousnesses 101, 175, 177, 183, 201, 203, 224, 229, 230, 234, 257, 265, 270, 271, 299, 300, 320, 335
eight transmitted precepts (*bka' brgyad*) xiv, 125, 254
eight vases 61
elevating to a higher plane 112, 183, 259, 281
empowerment xxxv, xxxvii, 19*ff*, 38, 60, 62, 73, 81, 85, 96, 117*ff*, 120, 121, 125, 128, 143, 157, 158, 172, 179, 180, 195, 197, 203, 204-205, 207, 245*ff*, 253, 282*ff*, 292, 301, 303-309, 325, 331, 337
  see also: consecration
  see also: four empowerments
enrichment 104, 200, 240-241, 260*ff*
  see also: four rites
establishing the boundaries (*sīmābandha*) 57, 60, 154-155, 160, 310, 313-314, 339 *& passim*
eternalism, philosophy of 139, 182, 320

fierce rites 94, 102-103, 111, 154, 188, 224, 241-248, 279
  see also: four rites
final intention 105, 125, 127, 130, 136, 192-193, 224, 228, 231, 267, 280, 305
fire sacrifice (*homa*) xxxix, 127, 128, 215, 240-244, 253, 297, 332-335
five defilements 129, 130, 184, 202, 212, 217, 282, 299, 322, 330, 331-332, 337
five elements 172, 334-335
five excellences 110, 143-153 *& passim*
five families xxxiii, 158, 160-161, 180, 183, 196, 197, 203, 219, 230, 240, 281, 304, 308, 319
five *kāya* 181, 183, 321
five meats and five nectars 142, 211, 247, 305, 308
five personal spirits (*'go ba'i lha lnga*) xxxix, 134, 273
five *skandha* 68, 79, 96, 179, 183, 310, 322, 331-332
five wisdoms 170, 171, 176, 181, 182-184, 202, 217, 219, 286, 320
  see also: nine wisdoms
four activities (see: four rites)
four boundless minds xxx
four branches of ritual service and attainment xxxii-xxxv, 100-103, 111, 128, 143, 153, 187, 189, 205, 220-221, 246, 252, 258, 264, 266, 268, 270, 288-289, 290-293, 294, 313
four castes xxxvii, 173, 237-239
four empowerments 117-118, 303-309
four great kings 155, 314
four joys 252, 261
four kinds of *vidyādhara* 113, 192, 217, 302
four modes of birth (*catvāro yonayaḥ*) xxix, 311
four reservoirs 231, 232, 292
four rites xxviii, 104, 273, 284, 318, 327, 336, 342
fourth empowerment
  (see: word empowerment)
Fragment of the Root Tantra of Vajrakīla (*Vajrakīlamūlakhaṇḍa*) (VKMK) xix, xxi, xxv, xxxxi, 77-90
fumigate with incense 187, 195, 198, 225, 233, 263, 274

Gautama buddha (Śākyamuni) 131, 135, 136, 252
generation stage (*utpattikrama*) xxvii, 54, 141, 141, 170, 171-203, 273, 310-312
gNam-mtsho phyug-mo 122, 123
God of the Life Force xxxix, 134
  see also: deities of the life force
'Gong-po (see: nine brothers)
ground of all consciousness (*ālayavijñāna*) 175, 177, 199, 229-230, 233, 234, 270, 271, 272, 280, 283, 285, 299, 320
gTsang mkhan-chen xiii
Guhyasamāja-tantra (GST) xviii, xix, xxxi, xxxii, 26*ff*, 46, 54
Guhya-tantra 110, 141, 145, 146, 147, 174, 175, 176, 178, 189, 190, 195, 196, 197, 200, 201, 202, 223, 235, 240, 241, 242, 244, 245, 247, 253, 257, 265, 266, 319, 320, 323, 324, 326

halāhala 246
hand symbol of the mind 49, 310
Haribhadra xiv, xvii
Harihara xvii
HASAYARA 87, 133, 153, 225, 233, 270, 273, 280, 291, 341
Hastivana (Hastisthala) xiv
Hayagrīva 82, 128, 132, 160-161, 180, 188, 204, 226, 232, 245, 254, 274, 276, 286, 291, 316, 330, 342
  see also: ten wrathful kings
heart of dependent origination 258
higher rites xxvi, xxxi, 143-221 *& passim*
homa (see: fire sacrifice)
hurling xxxix, 21, 122, 127, 143, 165, 195, 198, 227, 244-248, 264, 278, 290-293, 297

incense (see: fumigate with)
increase 61, 128, 208, 234, 241*ff*, 258, 260*ff*, 275*ff*, 336
  see also: four rites
Indra 11, 24, 50, 60, 174, 209, 316, 347
Indrabhūti xiii, 135-136, 347
Īśvara 51

jñānasattva 100, 178, 180, 181, 206-209, 220, 271, 286, 310, 312, 326, 337
Jñānasūtra xiv
Jupiter 148

Kālacakra-tantra xxi, 54, 61-69
Kāmarūpa xiv
Kanakamuni buddha 131
kāpālika xxxvi
kāpālika brahmin xiii, xxvii, 158
Kāśyapa buddha 131
Kathmandu Valley xvi, xvii, xix, xxix, 119
Kauṭilya xvii, 3
Khotan xiv
Khri Srong-btsan sgam-po xv, 328
Khri Srong-lde'u-btsan xiv, xv, xxviii, 120-121, 123
kīla, etymology 105, 200
  see also: material *kīla*
Kīlanirvāṇa-tantra (*Phur pa myang 'das*) xv, 129, 141, 144, 145, 178, 200, 201, 264, 265, 322, 324, 325, 327
kiṁkāra (*ging*) xxxviii, 120, 127, 145, 150-151, 207, 210, 266, 268, 297, 340
kriyātantra xix, 135, 139, 140, 141, 142
Kubera 14, 24, 51, 60, 74
Kukkurāja 136
Kuladatta xix, 5-18, 69

Lang-lab (Byang-chub rdo-rje) 126-128
lCam tradition 125
life force (*srog*) 110, 119, 123, 127, 143, 151, 171, 188, 203-205, 210, 231, 238, 256, 269-270, 275-276, 279, 280, 286, 295, 296, 301, 306, 311, 341
  see also: deities of the life force
  see also: door of the life force
  see also: wheel of the life force
Līlāvajra xvi
longevity, precepts of 111, 112, 127, 128, 143, 193, 223, 228, 229-231, 248, 263, 278, 280, 315, 341
lower activities (see: lower rites)
lower door xxxiv, 287, 288-289
lower rites xxvi, xxxi, xxxix, 223-249 *& passim*

Magadha xv
Mahākāla xxxviii, 135, 235, 236, 338
Mahātmā goddesses (Rematī, etc.) 85, 120, 145, 150, 209, 210, 226, 294-298, 340 *& passim*
mahāyoga xxii, xxvii, xxxvi, 110, 140, 141 *& passim*
mahāyogatantra xiv *& passim*
makara gesture of total liberation 194, 196, 262, 264
Mālatīmādhava xvii
malign *mantra* 111, 112, 231, 266, 267, 294-298 *& passim*
maṇḍala, defining characteristics of 251-254
maṇḍala of Vajrakīla (see: threefold)
maṇḍala of 51 deities xx-xxi, 112, 150, 156 *& passim*
maṇḍala palace of residence xxx, 135, 149-150, 171-177 *& passim*

Mañjuśrī xv
mantra xviii-xix, xxvi, xxx, xxxiii, xxxiv, 220, 307 *& passim*
mantra, defining characteristics of 254-257
mantra, recitation of 19, 23, 28, 60, 90, 100, 128, 146, 150, 184, 220-221, 235, 243, 254-256, 267, 269, 290, 339-343
mantra of all rites 9, 224
mantra of Vajrakīla xix, 26, 183-185, 267-268
    see also: DHADDHI *mantra*
    see also: *dhāraṇī mantra*
    see also: malign *mantra*
    see also: nine syllable *mantra*
    see also: six hidden *mantra*
    see also: seven categories of
    see also: Vajranakha *mantra*
Māra xxxviii, 23, 58, 62, 63, 86, 114, 148, 216, 217, 268, 275, 313, 315, 338, 347
māra demons (*bdud*) 63, 66, 89, 122, 165, 194, 208, 226, 236, 270, 274, 276, 277, 285, 297
material *kīla* xviii, xxxi, xxxv, 54, 177, 181, 194-203, 215, 259, 263-266, 289-293, 327, 343, 348
    see also: measurement
Mātraṅgara Rudra (see: Rudra)
Māyājāla-tantra xiv, xvi, 141
measurement xxxiii, 9, 15, 19, 21, 22*ff*, 26-27, 60, 73, 149, 152, 187, 201, 237, 240, 264-265
method of attainment 14, 15, 24, 30, 47, 94, 101*& passim*
miraculous birth (*upapāduka*)
    (see: four modes of birth)
miraculous birth of the *guru* 113, 115*ff*
mirror xxxix, 93, 149, 162, 173, 238, 257, 261, 309, 311, 314, 321, 331
monastery xvii-xviii, 6*ff*
    see also: bSam-yas monastery
mortar and pestle 89, 99, 215, 271, 300, 341
Mother goddesses 32, 68, 85, 97, 120, 145, 150, 157-158, 194, 206, 207, 209, 210, 220, 226, 294-298, 340 *& passim*
mountain(s) 28, 69, 101, 102, 116, 122, 132, 135, 144, 145, 199, 206, 210, 245, 260, 293
Mount Kailash xvi, 121
Mount Malaya 132, 136-137, 209
Mount Meru xix, 55, 69, 131, 171, 173-175, 182, 189, 239, 263
Mount Wu-tai-shan xv
mudrā 6, 120, 155, 159-161, 196, 213, 224-227, 262, 308, 314, 322
mudrā of nailing down 18, 43, 70, 155
    see also: consort
    see also: *makara* gesture
mūla-tantra (see: root text)

nāḍī xxxiv, 175, 204, 221, 258, 287-289, 319
    see also: three *nāḍī*
nāga 3-5, 14, 51, 102, 119, 122, 123, 128, 136, 174, 188, 193, 206, 214, 225, 226, 237-238, 247, 270, 274, 276, 280, 297, 316, 347
nāga kings 8, 63, 173, 177
Nāgārjuna xviii, 46, 136
Nālandā xvi
nectar xvi, 159, 160-161, 162, 219, 240, 244, 308, 329, 330, 334
nectar medicine 159, 206, 211-212
nectar of *bodhicitta* 158
nectar of *siddhi* 220, 221
    see also: five meats and nectars
Nepal xiii, xv, xvi, xxvii, xxix, 119-120
Ngam-'bre gsal-le (see: *ācārya* gSal-le-ba)
nihilism, philosophy of 139, 182, 320
nine articles of the charnel ground 182, 191
nine gods of existence xxxx, 278
nine 'Gong-po brothers 123
nine modes of dance 182, 191, 203
nine syllable *mantra* of Vajrakīla 180, 280, 286, 339
nine wisdoms 181, 319, 321
    see also: five wisdoms
nine *yāna* 135, 138-140, 141, 144, 182, 249, 322
nirmāṇakāya 117, 135, 136, 139, 156, 170, 177, 182, 192, 194-203, 215, 252, 261, 312
    see also: five *kāya*
niruttaratantra 135, 142
Nisumbha (see: Sumbha & Nisumbha)
non-dual *bodhicitta* xviii, xxxi, 94, 103, 104, 143*ff*, 183, 193, 197, 216, 303, 324, 342
non-returner (*anāgāmin*) xxix
Northern Treasures xivxxi, xxxxi, 106
Nyang Ting-nge-'dzin bzang-po xiv

oath-bound guardians xx, xxxiii, xxxiv, xxxx, 88, 98-99, 101, 105, 122-123, 128, 174, 181, 199, 210, 212, 214, 253, 268*ff*, 294, 326, 340
    see also: *kiṁkāra*
    see also: Mother goddesses
    see also: twelve brTan-ma
Oḍḍiyāna xvi, xxvii, 113, 115, 116, 118, 120, 121
omens 114, 116, 133, 242, 248
    see also: signs and symbols
once-returner (*sakṛdāgāmin*) xxix
O-rgyan gling-pa (1329-1367) xxiii

pacification 27-28, 46, 60, 61, 67-68, 200-202, 240-242, 260, 261, 263, 264, 288, 318
    see also: four rites
Padma bka' thang xv, xxiii, xxxvii
Padma thang yig shel brag ma xxiii
peg that stabilizes the earth 153, 225, 233, 234
Pe-har xxxviii, 274
personal spirits (see: five personal spirits)
Prabhahasti xiii, xiv, xv, xvi, 117, 347
Prabhāskara charnel ground xiv
Prajñāpāramitā, Perfect Wisdom xxiv, 69, 252
Prajñāpāramitā (text) xvii, 313
    see also: six perfections
    see also: ten perfections
precepts of cleansing ablution
    (see: cleansing ablution)
precepts of longevity
    (see: longevity)
preparation (*adhivāsana*) 267, 304-305 *& passim*
pressing down (resolute suppression) xix, xxxi, xxxix, 69, 79, 102, 125, 127, 153, 183, 215, 234-239, 256, 268, 278, 292-293, 297, 313
pride of oneself as the deity 31, 66, 178, 183, 270, 289, 312, 331
prior approach (*sngon 'gro*) 154-163
protector gods (see: five personal spirits)
protectors of Vajrakīla
    (see: oath-bound guardians)
Pṛthvī, the goddess of earth 13, 52
Puṇyakīrti xiv

rainbow body xv, 257, 261, 311
raising the status
    (see: elevating to a higher plane)
rākṣasa xxxii, xxxviii, 24, 51, 60, 64, 116, 122, 125, 126, 129, 131, 132-133, 145, 151, 165, 178, 206, 208, 223, 261, 273, 276, 285, 313, 317
rakta (blood) 159-160, 162-163, 212-214
Raviśrījñāna xxxvii
rDo-rje legs-pa xxxviii, 123, 194, 224, 274
reabsorption xviii, 249, 311, 312, 339
recitation of *mantra* (see: *mantra*)
relative *kīla* 141-142, 201, 264-265 *& passim*
Rematī goddesses
    (see: Mahātmā goddesses)
retreat xxxiii, 143-153, 178, 313-315 *& passim*
retreat handbook 267
revolving the wheel of the life force
    (see: wheel of the life force)
rGya-mtsho'i-gling xv, xvi
rite of implantation xxxii, 3, 25, 34-45, 111, 223-234 *& passim*
ritual activity, definition of 273
ritual service 100, 128, 187, 189, 205, 220-221, 252, 264, 266, 288, 290-293, 313, 339-343
    see also: four branches of
rNying ma'i rgyud 'bum (NGB) xv
Root Tantra of Vajra Wrath (*mūla-tantra*) xxxvii, xxxix, 110, 133, 134, 138, 139, 143, 146, 163, 178, 181, 184, 189, 199, 220, 223, 224, 233, 252, 260, 261, 263, 267, 294, 298, 301, 322
Rudra xix, xxiii, xxv, xxxix, 96, 129-135, 200, 209-210, 261, 273-274 *& passim*

sāccha, votive or reliquary tablets 128, 238, 332, 336
Śākya bshes-gnyen xiv, 115, 117
Śākyamitra 115, 117, 119
Śākyaprabhā xiv, 115, 117, 119
Śākyaprabhā of 'Chims 121
Śākyasiṁha xiv
samādhi of cause 169-171
    see also: three *samādhi*
samādhi of great compassion
    (see: all-illuminating *samādhi*)
samādhi of thusness 163-167, 305, 309
    see also: three *samādhi*

samādhisattva 178, 310
samayasattva 6, 178, 206, 220, 262, 271, 286, 310, 314, 326
samaya vows xxx, 33, 85, 99, 104, 129, 139, 157-158, 183, 218, 220, 229, 239, 282, 306, 323-326, 328, 333
    see also: code of conduct
saṁbhogakāya 117, 135, 138, 139, 149, 156, 168, 185-194, 252, 262, 312, 321, 347
    see also: five *kāya*
Sangs-rgyas gling-pa xxiii
Sangs-rgyas ye-shes xv
Śāntarakṣita 121, 124
Śāntarakṣita of the demons 116
Śāntiprabha xiv
Sarvatathāgatatattvasaṁgraha (STTS) xix, 26, 73
Sa-skya paṇḍita xx, 90
secret empowerment 117, 205, 305, 307-308
seed-syllable of speech 179, 310
seven categories of *mantra* 255
seven-day observance for the dead 328-332
seven hurling articles 244-248
seven mother goddesses 32, 194, 210, 271, 299, 300
sexual *yoga* xviii, xxxii, xxxiv, 40, 41, 118, 214-216, 287, 288-289, 302, 308, 323, 329
shape-shifters 191, 209, 268
siddhi xxix, xxxiv, 67, 104, 114, 117-118, 120, 126, 151-153, 157, 207-208, 254, 264, 282, 311, 313-315
siddhi, absorbing 158, 205, 206, 211, 220-221, 316-318, 339, 342, 347
signs and symbols of success 102, 119, 166, 168, 169, 170, 208, 245, 255, 264, 269, 278, 284, 286, 288, 290, 291, 297, 315, 326, 340
signs or omens 114, 145, 176, 180, 191, 204, 248, 288, 315
Śīlamañju xiii, xv, xxvii, , xxviii, 117, 119, 166, 167, 183, 184, 190, 191, 193, 194, 202, 203, 204, 205, 207, 208, 209, 210, 211, 212, 213, 215, 347
Śītavana xiv, xv, 117
sites for attainment 28, 32, 49, 101, 139, 143, 144-146, 206, 235-239, 293, 313
six bindings (hidden precepts) xxvi, xxxi, 110-111, 143*ff*
six hidden *mantra* 134, 141, 223-227, 246, 258, 263, 273, 274-275, 278, 315, 341
six hidden precepts (see: six bindings)
six irresistible *kīla* 127, 153, 224-227, 231, 233, 270, 274-275, 292, 294, 305, 308
six perfections 182, 233, 333
skilful method/means xxxix, 35, 68, 81, 96, 137, 138, 140, 167, 178, 204, 280, 283, 311, 322-323, 326, 333, 336
sky, tantric definition of xxxi, 184, 186
sky 31, 54, 79, 93, 96, 119, 145-146, 166, 171, 176, 235, 264 *& passim*
    see also: cord of the sky
sKyi gyang-'gyel 127
slaughter (*māraṇa*) xviii, 49, 183, 328 *& passim*
    see also: four rites
    see also: union and slaughter
smearing the body with blood 258
    see also: anoint with blood
sNa-nam rdo-rje bdud-'joms 121, 126
sNa-nam shes-rab tshul-khrims 128
snake charmer 3*ff*
soul (*bla*) 112, 213, 269, 276-277
Śrīsiṁha xiv
stabilizing earth peg
    (see: peg that stabilizes the earth)
stream-enterer (*srota āpanna*) xxix
subtle channel (see: *nāḍī*)
subtle drop (*sūkṣmabindu*) 318, 320
    see also: *bindu*
Subāhuparipṛcchā 6
Sumbha & Nisumbha 36, 47, 48, 49, 50, 52, 55, 56, 57, 58, 60, 66, 73, 74
Supreme Son xx, xxi, xxxvi, 93, 96, 112, 150, 156, 194-203, 228, 233, 245, 263, 304, 305, 319, 334
Śvanmukhā, the Dog-faced goddesses 85, 120, 145, 150, 209, 210, 226, 294-298, 340 *& passim*
symbols xxx, 69, 73, 79, 96, 100, 139, 146, 156, 171, 176-177, 189-191, 201, 216, 252, 309, 311, 313, 325
    see also: hand symbol of the mind
    see also: signs and symbols

tailless *mantra* 35, 39, 41, 255
    see also: seven categories of *mantra*
taking the essence 229-230
tantra, origin of 135-138
Tārā xvi

- ten categories of those to be killed/classes of enemy to be destroyed 161, 162, 163, 223
- ten non-virtues xxx, 189, 190
- ten perfections xxx, 189, 190
- ten steps of tantric engagement 111, 251-272
- ten supremacies of a *bodhisattva* xxx, 189, 191, 316-318
- ten wrathful kings (*daśakrodharāja*) xix, xxx, 185-191, 316-318 *& passim*
- Thang-lha xxxviii, 122
- Thar-pa nag-po 130*ff*
- thirty-seven factors of awakening (*bodhipākṣika-dharmāḥ*) 176
- three articles of clothing 182
- three blessings 158*ff*, 219
- three classes of assembled beings 32, 33, 35, 44, 193, 218
- three defilements 182, 212, 215, 271, 330
- threefold Vajrakīla *maṇḍala* xxxv-xxxvi, 177-203 *& passim*
- three HŪṂs and three PHAṬs 196, 227, 271
- three *kāya* xxxv, 40, 166*ff*, 182, 195, 335
  - see also: five *kāya*
- three *nāḍī* 287-289
- three ornaments of splendour 182
- three *samādhi* xxxiii, 163-171
  - see also: *samādhi*
- three substances for anointing 182
- three trainings 141, 142
- three wisdoms xxviii-xxix, 202, 322
- threefold ritual 179, 310
- Thub-dka' gzhon-nu xxiii, 130
- thusness (see: *samādhi* of)
- Trailokyavijaya 8, 71, 83, 160, 188, 225, 232, 274, 276, 291, 317
  - see also: ten wrathful kings
- transmitted precepts (*āgama*) xxvii, 301*ff*
- *trikāya* (as three assemblies) 33
- *tripiṭaka* xiv, 141, 142
- turning the wheel (see: wheel of the life force)
- twelve brTan-ma xxxviii, 122
- twelvefold list of essential points 110, 111-112, 273-281
- twenty-one keys 110, 112
- two mother goddesses 68-69

- *ubhayatantra* 140, 141, 142, 193
- *ugrapīṭha* plan xvii
- union and slaughter (*sbyor sgrol*) xxxi, 116, 206, 214 *& passim*
- upper door xxxiv, 193, 287-288
- upper rites 143*ff*, 273 *& passim*
- *utpattikrama* (see: generation stage)

- Vairocana the translator xiv, xxvii
- Vairocana *tathāgata* (Mahāvairocana) 37-40, 135, 152, 172, 197, 204, 211, 219, 252, 342
- Vajrāmṛta xiv, 27, 47, 52, 254
- *vajra* body 36
- Vajrahāsya xiv
- *vajra* language 33
- *vajra* mind 35
- Vajranakha *mantra* xix, 34-35, 48, 53, 56, 58, 59, 73
- Vajrapāṇi 36, 135-137, 194, 209, 347
- Vajrasattva xiv, 8, 30, 36, 38, 49, 71, 136, 173, 305, 308, 309, 347
- Vajravikrīḍitarāja buddha 135
- *vajra* wrath 16*ff*, 66, 79, 96, 139, 166, 178, 282
  - see also: wisdom wrath
  - see also: *Root Tantra of Vajra Wrath*
- Vajrayoginī 55
- Varuṇa 24, 50-51, 60, 316
- vase empowerment 117, 203, 261, 304-307
- vase of all rites 6, 9
- vase of golden victory (*kīla*) 264
  - see also: eight vases
- vast knot 174, 196, 199, 201, 252-253
- Vasudhara xv
- Vāyu, the god of wind 14, 24, 51, 60, 317
- Venus 113-114
- *Vidyottama-tantra in 100,000 sections* 141
- *vidyādhara* 18-19, 106, 109, 136-137, 144, 158, 185, 207, 210, 217, 278, 282, 284, 286, 289, 313, 333, 347
  - see also: four kinds of *vidyādhara*
- Vimalamitra xiii, xiv-xv, xvi, xxvii, xxviii, 117, 119, 165, 166, 167, 168, 169, 170, 171, 183, 184, 190, 191, 193, 194, 202, 203, 204, 205, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 347
- *vinaya* xiv
- VKMK (see: *Fragment of the Root Tantra*)
- vows xxiv, xxx, 43, 126, 142, 146, 148, 151, 157, 188, 209, 220, 268, 303, 322, 326
  - see also: *samaya* vows

warmth 173, 237, 270, 288, 315, 335, 337
warmth, three stages of 284, 286
wheel of the life force (*srog gi 'khor lo*)
    xxxx, 128, 151, 224, 279
wheel-turning universal monarch
    (see: *cakravartin* emperor)
wisdom xviii, xxviii, xxxi, xxxv, 80, 94,
    113, 125, 128, 131, 137, 139, 140, 142,
    165, 172, 179, 181, 183, 187, 189, 191,
    194, 196, 208, 215, 230, 260, 262, 287,
    309, 321, 333, 337
    see also: three wisdoms
    see also: five wisdoms
    see also: nine wisdoms
    see also: *prajñā*
    see also: consort
wisdom-knowledge empowerment 118,
    203, 305, 308-309
wisdom wrath, definition 194
womb birth (*jarāyuja*)
    (see: four modes of birth)
womb birth of *mahācārya* Padmasambhava
    113-115
womb birth of Vajrakīla 132-133
word (= fourth) empowerment 309
wrathful rites (see: fierce rites)

Yama, Lord of Death 14, 24, 50, 60, 74, 82,
    174, 206, 236, 277, 316
Yamāntaka, Destroyer of Yama xv, 6, 28,
    50, 52, 82, 132, 155, 188, 189, 232, 314,
    330 *& passim*
Yam-shud dmar-po 194, 225, 270, 274
Yang-le-shod xiii, xiv, xvi, 119
Ye-shes mtsho-rgyal xxvii, xxviii, xxix,
    109, 110, 124-125 *& passim*
yogatantra 135, 139, 140, 141, 142

A Bolt Of Lightning From The Blue

The vast commentary on Vajrakīla that clearly defines the essential points

including

"Phur 'grel 'bum nag"

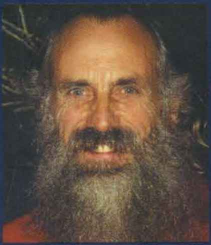
as transmitted to Ye-shes mtso-rgyal

Within the pages of this volume the devotee of Vajrakīla will find a hoard of wonderful treasures, including texts from both India and Tibet. Kicking off with an assembly of citations from Sanskrit sources that give us an idea of the development of *kīla* lore on the southern side of the great Himalayan divide, it then moves on to the Tibetan texts that show us just how this lore was received and understood upon its transmission to the north.

Included herein are two short *tantra* of Vajrakīla and a full translation of the most important commentary ever written on the subject of *kīla* rites and their understanding for enlightenment. Composed by Padmasambhava, Vimalamitra and Śīlamañju, all evidence points to the fact that this remarkable text marks the very origin of the tantric Buddhist cult of the wrathful deity Vajrakīla. Compiled in Nepal more than twelve hundred years ago on the basis of all known *kīla* lore, this is a work of rationalization in which the many convoluted strands of abstract Buddhist philosophy and tantric *yoga* were skilfully interwoven with the black magic practices of village sorcerers in order to produce a coherent whole that, upon its subsequent transmission to Tibet, was to become one of the most popular and enduring traditions of powerful religious mysticism the world has ever seen.

"The meditational deity Vajrakila is a wrathful expression of compassion and wisdom. The practitioner adopts the indomitable attitude of Vajrakila and uses the skills of meditation and ritual to purify completely the poisons of anger, grasping, ignorance, jealousy and pride. When these inner poisons are removed, their outer reflections as enemies, illness and the bad circumstances of ordinary existence are also removed."

Chagdud Tulku in his autobiography Lord of the Dance



Martin Boord studied with Lama Khamtrul Yeshe Dorje, Chhimed Rigdzin Rinpoche and Dudjom Rinpoche. At the university of London he received a doctorate for his thesis "The Cult Of The Deity Vajrakīla." Currently he lives with his family in Oxford, devoting himself to the study of Vajrakīla.

Price: EU € 39,–, US $ 39,–, UK £ 25,–
ISBN 3-936372-00-4

www.khordong.net

edition khordong